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FINE ARTS MUSEUMS of SAN FRANCISCO

Board of Trustees
California Palace of the Legion of Honor
M.H. de Young Memorial Museum

/03

OFFICIAL MEETING NOTICE

Fine Arts Museums of San Francisco
Board of Trustees

Thursday, January 23, 2003
3:00 p.m.

Board Room
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

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AGENDA

ORDER OF BUSINESS

I. Calling of the Meeting to Order – Diane B. Wilsey, President

II. Calling of the Roll

Arlene Ackerman
Del M. Anderson
Cheryl L. Bancroft
Alvin H. Baum, Jr.
George McNear Bowles
Jamie Bowles
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Marion Moore Cope
Belva Davis, Vice President/Audience Development and Civic Affairs
Dagmar Dolby
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
John A. Friede

Administrative Offices
233 Post Street, San Francisco, CA 94108-5003
tel: 415.750.3600 fax: 415.750.7686

Calling of the Roll (continued)

Tamara Fritz
Dr. Rupert Garcia
Richard N. Goldman
Constance Goodyear
Nancy Hamon
George Hecksher
Jacqueline Hoefer
Beverly James
Ann L. Johnson, M.D.
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nancy McBean
Nion McEvoy
J. Alec Merriam, Vice President
Lorna F. Meyer
Josie Mooney
Robert P. Morrow III
Joy Ou
Marianne H. Peterson
Michael H. Podell
Louise H. Renne
Shelagh Rohlen, Vice President/Annual Support
George B. Saxe
Randolph R. Scott
Burl A. Toler, Sr.
Vivian Fei Tsen
Carlos Pedro Villa
Lonna Wais
Nancy Willis
Diane B. Wilsey, President
David Winton

Ex-Officio Trustee Members

Mayor Willie L. Brown, Jr.
John Murray, President/Recreation and Park Commission

Absences to be Excused

There will be an opportunity for public comment before and during each agenda item.

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III. **Report of the President – Diane B. Wilsey** Discussion

A. Training Session on Chapter 67 of the San Francisco Administrative Code, the Sunshine Ordinance – Paul Zarefsky, Deputy City Attorney (Material To Be Distributed At Meeting) Discussion

B. Consideration and Possible Action to Approve the Minutes of the December 12, 2002 Meeting of the Executive Committee of the Board of Trustees (See Appendix A – Draft Minutes) Action

C. Report on 2002 Year-End Gifts of Works of Art – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation (See Appendix B – 2002 Year-End Gifts of Works of Art Report) Action

D. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park Discussion

1. Consideration and Possible Action to Approve a Letter to the San Francisco Planning Commission on the Draft Environmental Impact Report for the Concourse Authority Underground Parking Facility (To Be Distributed At Meeting) Action

2. Consideration and Possible Action to Adopt a Resolution Congratulating the Asian Art Museum on Its Move to the New Civic Center Site Action

WHEREAS, The long-standing relationship between the Asian Art Museum of San Francisco and the Fine Arts Museums of San Francisco is one of mutual respect and consideration; and

WHEREAS, In 1959, Avery Brundage and his wife, Elizabeth, agreed to donate part of his magnificent Asian art collection to the City of San Francisco on the condition that the City would build a new de Young Museum wing to house the collection; and

WHEREAS, A bond issue on the City's 1960 ballot to replace the west wing of the de Young Museum with a building to house the Brundage collection passed with an overwhelming majority, and the new wing opened to great acclaim in 1966; and

WHEREAS, In keeping with Mr. Brundage's wishes for autonomy for his collection, the City established the Center for Asian Art and Culture in 1969, which became the Asian Art Museum of San Francisco in 1972, a separate entity from the M. H. de Young Memorial Museum; and

WHEREAS, Upon his death in 1975, Mr. Brundage bequeathed his remaining art collection to the Asian Art Museum, creating a major collection of Asian art in an American museum; and

WHEREAS, In 1987, the City approved a plan to revitalize the Civic Center, which included the construction of a new main public library, followed by the passage in 1994 of a bond measure to renovate the "old" Main Library in the Civic Center as the future home of the Asian Art Museum; and

WHEREAS, The new Asian Art Museum, designed by renowned Italian architect Gae Aulenti, will open to the public in Spring 2003; now, therefore, be it

RESOLVED, That after residing side by side in the former de Young Museum building for more than thirty-five years, the Fine Arts Museums bids a fond farewell to the Asian Art Museum; and, be it

FURTHER RESOLVED, That the Board of Trustees and staff of the Fine Arts Museums of San Francisco do hereby congratulate the Asian Art Museum of San Francisco on accomplishing the move to its new, expanded facility in the Civic Center, and extend heartfelt and warmest wishes for every future success.

E. Report on the Resignations of Alix Phillips Becker, Tamara Fritz, and Ann L. Johnson from the Board of Trustees of the Fine Arts Museums of San Francisco — **Discussion**

F. Report on the Cancellation of the February 13, 2003 Executive Committee Meeting — **Discussion**

G. Other Informational Items — **Discussion**

IV. Director's Report - Harry S. Parker III — **Discussion**

A. Consideration and Possible Action to Approve Loan Requests (See Appendix C – Loan Requests) — **Action**

B. Report on the San Francisco Museum and Historical Society Advisory Committee and the Re-Use Proposal for a New San Francisco Museum and Historical Society Located at the San Francisco Old Mint, 88 Fifth Street, San Francisco — **Discussion**

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period July 1 through September 30, 2002 — Action

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $4,722,290 expended by the Corporation of The Fine Arts Museums for operations and $2,811,676 for the New de Young Museum in Golden Gate Park during the period July 1 through September 30, 2002.

D. Consideration and Possible Action to Adopt a Resolution Acknowledging Bequests Received by the Fine Arts Museums of San Francisco During the Period July 1 through September 30, 2002 — Action

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge the following bequests received during the period July 1 through September 30, 2002:

Estate of Kathryn H. Dodd - $353,212.81
Estate of Ellen Kipp – $5,125.00

E. Consideration and Possible Action to Adopt a Resolution Authorizing the Board President and Director of Museums to Submit the Fiscal Year 2003-2004 City Budget Request — Action

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Board President and the Director of Museums to sign and submit the Fiscal Year 2003-2004 City Budget request for the Fine Arts Museums of San Francisco.

F. Update on the City Budget — Discussion

G. Current and Future Exhibits — Discussion

H. Other Informational Items — Discussion

WHEREAS, Upon his death in 1975, Mr. Brundage bequeathed his remaining art collection to the Asian Art Museum, creating a major collection of Asian art in an American museum; and

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E. Report on the Resignations of Alix Phillips Becker, Tamara Fritz, and Ann L. Johnson from the Board of Trustees of the Fine Arts Museums of San Francisco **Discussion**

F. Report on the Cancellation of the February 13, 2003 Executive Committee Meeting **Discussion**

G. Other Informational Items **Discussion**

IV. Director's Report - Harry S. Parker III **Discussion**

A. Consideration and Possible Action to Approve Loan Requests (See Appendix C – Loan Requests) **Action**

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F. Update on the City Budget — Discussion

G. Current and Future Exhibits — Discussion

H. Other Informational Items — Discussion

V. **Public Comment**

Members of the public may address the Board of Trustees on items within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit the total comment to thirty minutes.

VI. **Meeting Schedule, Future Events and Current and Future Exhibits** **Discussion**
(See Appendix D - List of Board and Executive Committee Meetings, Events and Exhibitions)

VII. **Adjournment - Diane B. Wilsey, President** **Action**

Fine Arts Museums of San Francisco
Board of Trustees
January 23, 2003

Public Meeting Requirements Relating to Accessibility

The subsequent information is in compliance with the Americans with Disabilities Act (ADA), the following will be made available upon request: (1) American sign language interpreters; (2) a sound enhancement system; (3) a meeting agenda available in alternative formats; and (4) a reader during the meeting. To arrange for these services, please contact Judy Gough at (415) 750-3669 at least two working days prior to a meeting. A late request will be honored if possible. Minutes of the meeting will be made in alternative formats upon request. Meeting agendas are available on the Fine Arts Museums of San Francisco website, *www.thinker.org*.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, those attending public meetings are reminded that others may be sensitive to various chemical based products. Please help the City to accommodate these individuals.

The MUNI's wheelchair-accessible No. 18 line stops in front of the Legion. For access to the Legion from downtown, take MUNI's wheelchair-accessible No. 38 Geary line to 33rd and Clement and connect with the No. 18 line. For more information about MUNI's accessible services, call (415) 923-6142.

There are accessible parking spaces (disabled-designated) available in front of the Legion. Accessible seating for persons with disabilities (including those using wheelchairs) will be available. For Telecommunication Device for the Deaf (TDD), the Museums use the California Relay Service.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the President may order the removal from the meeting of any person(s) responsible for the ringing or use of cell phones, pagers, or other similar sound-producing electronic devices.

Know Your Rights Under the Sunshine Ordinance

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code) or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force:

Donna Hall, Administrator
Sunshine Ordinance Task Force
City Hall, Room 409
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4683
Office: (415) 554-7724
Fax: (415) 554-7854
E-mail: Donna_Hall@ci.sf.ca.us

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's website at www.ci.sf.ca.us/bdsupvrs/sunshine.

If you are unable to attend the meeting, you may submit written comments to Judy Gough, Fine Arts Museums of San Francisco, 233 Post Street, 6th Floor, San Francisco, CA, 94108. Public documents referred to in the agenda may be inspected at the Administrative Offices of the Fine Arts Museums located at 233 Post Street, 6th Floor, San Francisco, CA 94108. Please contact Judy Gough at (415) 750-3669 to make arrangements.

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FINE ARTS MUSEUMS OF SAN FRANCISCO

Executive Committee
Board of Trustees

December 12, 2002

I. Calling of the Meeting to Order – Diane B. Wilsey, President

A meeting of the Executive Committee of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, December 12, 2002, in the 6th Floor Conference Room of the Administrative Offices at 233 Post Street, San Francisco. A quorum being present, the meeting was called to order at 12:20 p.m. by Diane B. Wilsey, President. President Wilsey presided; Mrs. Gough acted as Secretary.

II. Calling of the Roll

Present:

Alvin H. Baum, Jr.
Richard P. Essey
George Hecksher
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nion McEvoy
J. Alec Merriam, Vice President
Robert P. Morrow III
Marianne H. Peterson
Shelagh Rohlen, Vice President/Annual Support
Diane B. Wilsey

Excused:

Belva Davis, Vice President/Civic Affairs and Audience Development
Randolph R. Scott
Lonna Wais

Other Trustees in Attendance:

Nan Cook
Richard W. Goss II
J. Burgess Jamieson
Steven MacGregor Read
Paul Violich, Vice President/Finance

III. Closed Session for Conference with Legal Counsel for Existing Litigation

CONFERENCE WITH LEGAL COUNSEL – EXISTING LITIGATION

People for a New de Young vs. the City and County of San Francisco, the City and County of San Francisco Board of Supervisors, San Francisco Planning Department, San Francisco Planning Commission, San Francisco Park and Recreation Department, San Francisco Park and Recreation Commission, Golden Gate Park Concourse Authority, Corporation of The Fine Arts Museums, a Corporation, Fine Arts Museums of San Francisco, and Does 1 through 20, Filed with the Court of Appeal, State of California, on November 8, 2002, Case Number AO 100764

President Wilsey advised that on November 8, 2002 the People for a New de Young filed a Notice of Appeal with the Court of Appeal, State of California. The People for a New de Young is appealing the September 11, 2002 ruling of Judge A. James Robertson, Superior Court of the State of California, County of San Francisco. Judge Robertson ruled in the City's and Fine Arts Museums' favor on all counts, rejecting all claims asserted by the People for a New de Young challenging the City's approval process and the environmental analysis of the New de Young Museum project.

President Wilsey welcomed Deputy City Attorney Kate Stacy, who was present to discuss the appeal filed by the People for a New de Young with the Executive Committee in closed session.

A. Public Comment on All Matters Pertaining to the Closed Session

President Wilsey stated that public comment would be taken at this time on all matters pertaining to the closed session before the Executive Committee votes to convene in closed session. There was no public comment.

B. Vote on Whether to Hold Closed Session to Confer with Legal Counsel [San Francisco Administrative Code Section 67.10(d)]

A motion to convene in closed session was made and seconded. There was no discussion among Trustees or members of the public. The Executive Committee voted unanimously to convene in closed session. All staff with the exception of Harry S. Parker III, Judy Gough, Steve Dykes, Deborah Frieden and Carolyn Macmillan, and all members of the public, were excused from the conference room.

C. Closed Session Pursuant to Government Code Section 54956.9 and San Francisco Administrative Code Section 67.10(d)

President Wilsey called the closed session to order and introduced Kate Stacy, Deputy City Attorney, who specifically addressed the November 8, 2002 appeal filed by the People for a New de Young with the Court of Appeal, State of California.

D. Return to Open Session

1. Possible Report on Action Taken in Closed Session [Government Code Section 54957.1(a)(2) and San Francisco Administrative Code Section 67.12(b)(2)]

President Wilsey reported that no action was taken by the Executive Committee during the closed session and that the City Attorney's Office will continue to defend any further litigation.

2. Vote to Elect Whether to Disclose Any or All Discussions Held in Closed Session [San Francisco Administrative Code Section 67.12(a)]

The Executive Committee voted unanimously not to disclose any of the discussion held in closed session.

IV. Report of the President – Diane B. Wilsey

A. Consideration and Possible Action to Approve the Minutes of the October 10, 2002 Meeting of the Board of Trustees

There being no discussion among the Trustees or members of the public, the minutes of the October 10, 2002 meeting of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

B. Consideration and Possible Action to Adopt a Resolution to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of December 3, 2002 Including Approval of a Resolution Authorizing the Director of Museums to Accept Certain Gifts of Works of Art within Sixty Days of the Date of a Certified Appraisal in Order to Comply with IRS Instructions for the Completion of the Noncash Charitable Contributions Form 8283; Approval of the Works of Art Acquired through Purchase and Donation as Gifts from The Fine Arts Museums Foundation; Approval to Decline a Bequest of South Asian Artifacts; and Approval of First Step Deaccessioning - J. Alec Merriam, Chair and Vice President

1. Resolution Authorizing the Director of Museums to Accept Certain Gifts of Works of Art within Sixty Days of the Date of a Certified

Appraisal in Accordance with IRS Instructions for the Completion of the Noncash Charitable Contributions Form 8283

Chair Merriam advised that certain gifts of works of art accompanied by a certified appraisal must be accepted within sixty days of the date of the appraisal in accordance with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283. The Acquisitions Committee has recommended that the Director of Museums be authorized to accept such gifts accompanied by a certified appraisal for report to the Acquisitions Committee at its next meeting

On motion, duly seconded, there was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to adopt the resolution on page 1 of Appendix I of these minutes authorizing the Director of Museums to accept certain gifts of works art within sixty days of the date of a certified appraisal in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283.

2. Purchases

Chair Merriam particularly noted the following works of art recommended for purchase by the Acquisitions Committee for the Museums' American and European Art collections: a) Study, New York, 1934, by John Marin; b) 31 December 1948, 1948, by Frank Lobdell; c) Love and the Maiden, 1877, by John Roddam Spencer Stanhope[1]; and d) Devotional Object, ca. 1660-1680, Sicily, Trapani, made possible, in part, through the generosity of a Trustee.

A motion was made and seconded to approve and accept the purchases listed as Items 1 through 9, on page 2 of Appendix I of these minutes as gifts to the Museums offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to approve and accept these purchases.

3. Gifts Offered to the Museums

The following gifts were discussed by Chair Merriam: a) Friendship, 2000, by David Best, b) Canary Perched on a Tree Stump, 1749, and Canary Perched on a Tree Stump, 1749, Girl in a Swing Class, St. James' Factory (English, active early 18th century); and c) four 19th century carpets, Turkey, Central Asia, and Azerbaijan. These gifts were acquired through the generosity of four Trustees. In addition, other notable gifts included: a) Summer 1967 (In Memory of James Budd Dixon), 1967, by Frank Lobdell; b) Martyrdom of Saint Bartolomeo, 17th century, by Luca Giordano; c) Christ at the Column, early 18th century, by Corrado Giaquinto; and d) four drawings and two sketch books by Frank Lobdell.

[1] Following the meeting, the purchase of this painting was successfully negotiated with the dealer.

A motion was made and seconded to approve the gifts listed on pages 3 through 9 of Appendix I of these minutes as gifts to the Museums offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to accept these gifts.

4. Bequest Declined by the Museums

Upon the recommendation of the Acquisitions Committee, a motion was made and seconded to decline the bequest of a collection of South Asian Artifacts and Art, along with all books, periodicals and catalogues regarding South Asian Art. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to decline the bequest listed on page 10 of Appendix I of these minutes.

5. Approval of First Step Deaccessioning

Upon the recommendation of the Acquisitions Committee, a motion was made and seconded to approve first step deaccessioning for sixteen American Art paintings. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to approve first step deaccessioning for sixteen American Art paintings listed on pages 11 and 12 of Appendix I of these minutes.

6. Purchases Reported for the Record

These objects are listed on pages 13 through 15 of Appendix I of these minutes.

Chair Merriam introduced the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended December 3, 2002 Report of the Acquisitions Committee of The Fine Arts Museums Foundation including approval of a resolution authorizing the Director of Museums to accept certain gifts of works of art within sixty days of the date of a certified appraisal in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283, approval of the works of art acquired through purchase and donation as gifts from The Fine Arts Museums Foundation; approval to decline a bequest of South Asian Artifacts, and approval of first step deaccessioning.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1425.**

C. Consideration and Possible Action to Adopt a Resolution Authorizing the Director of Museums to Accept Year End Gifts of Art

The following resolution was introduced by Chair Merriam:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco, upon the recommendation of the Chair of the Acquisitions Committee, does hereby authorize the Director of Museums (or his designee) to accept gifts of art offered to The Fine Arts Museums Foundation and the Fine Arts Museums of San Francisco from December 3, 2002 (last Acquisitions Committee meeting) through December 31, 2002, if in his (or his designee's) judgment, he deems it acceptable after consultation with first the appropriate staff curator, or the Acquisitions Committee Chair, or Board President, if available, before the time by which he or his designee has to accept the offer of the gift; and, be it

FURTHER RESOLVED, That the Director of Museums shall report to the Boards of Trustees of The Fine Arts Museums Foundation and the Fine Arts Museums of San Francisco at their next meetings, the gifts of art accepted during this period.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1426.**

D. Report on Recent Developments Regarding the Plans to Build a New de Young Museum in Golden Gate Park

1. Report on the Two Month Postponement of the Opening of the Asian Art Museum in Its New Civic Center Location from January 23, 2003 to March 20, 2003

President Wilsey reported that the Asian Art Museum plans to open in its new Civic Center location have been delayed by two months. The opening is now scheduled for March 20, 2003. It is expected that the Asian's Golden Gate Park facility will be fully vacated by the end of January 2003 to allow for hazardous materials abatement through mid-May 2003 followed by demolition.

E. Report on the Golden Gate Park Concourse Authority Underground Parking Facility

1. Report on a Statement to the Golden Gate Park Concourse Authority Regarding the Necessity of Access to the New de Young Museum

Mr. Parker discussed the appended letter to Michael Ellzey, Executive Director of the Golden Gate Park Concourse Authority, dated December 9, 2002. This letter signed by President Wilsey and Director Parker, sets forth the Museums' position

regarding the necessity of access to the New de Young Museum. The letter specifically states that in keeping with the principles of Proposition J to reduce vehicular traffic in the Concourse, while maintaining access to the New de Young Museum, the Fine Arts Museums require the following: 1) cut-outs near institution entrances for easier visitor drop-off and pick-up; 2) maintenance of Tea Garden Drive and Academy Drive as one-way roads with a reduction of the number of lanes to discourage through traffic; 3) protection of access for youth, seniors, and the physically challenged; 4) access for school and special event buses to the front of the institutions to allow for drop-off and pick-up of visitors; and 5) MUNI and taxi accessibility to encourage "transit-first" policy.

Mr. Parker pointed out that Proposition J, the Golden Gate Park Revitalization Act of 1998, included the creation of a pedestrian oasis in the Concourse area situated between the New de Young Museum and the Academy of Sciences. Some members of the public view the concept of a pedestrian oasis as being traffic and vehicle free but recognize that some accommodation for emergency vehicle access, such as fire trucks, must be made.

At a Concourse Authority public meeting held on December 10, 2002, an equal number of members of the public spoke in favor of, or opposed, vehicle pullout areas. Mr. Parker particularly noted that the roadway through the Park and Concourse, as depicted on the appended vehicle access map, is narrowed by half to twenty feet, and that no parking will be allowed in the Concourse.

It is anticipated that the Draft Environmental Impact Report (DEIR) for the underground parking facility will be published by the San Francisco Planning Department this week followed by a forty-five day public comment period and a public hearing in early 2003. The certification of the DEIR is expected to occur next spring, with construction commencing in summer 2003. Following twenty-two months of construction, the underground parking facility is scheduled for completion prior to the opening of the New de Young Museum.

V. Director's Report - Harry S. Parker III

A. Consideration and Possible Action to Approve Loan Requests

Mr. Parker presented the following loan requests.

1. From: French Regional American Museum Exchange (FRAME)

   For: Masterpieces of Seventeenth Century French Painting from the Museums of FRAME

   Portland Art Museum, Portland OR: 11/11/03 - 1/5/04
   Birmingham Museum of Art, Birmingham, AL: 1/25/04 - 4/4/04

Portland venue only:

a. Georges de La Tour (French, 1593-1652)
Old Woman, circa 1618-1619
Oil on canvas, 36 x 23 5/8 in. (91.4 x 60 cm)
Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes Collection
75.2.10

b. Louis Le Nain (French, 1600-1648)
Peasants Before Their House, circa 1641
Oil on canvas, 21 ¾ x 27 ¾ in. (55.2 x 70.5 cm)
Fine Arts Museums of San Francisco, Mildred Anna Williams Collection
1941.17

Birmingham venue only:

c. Georges de La Tour (French, 1593-1652)
Old Man, circa 1618-1619
Oil on canvas, 35 7/8 x 23 3/4 in. (91.1 x 60.3 cm)
Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes Collection
75.2.9

d. Eustache Le Sueur (French, 1617-1655)
Sleeping Venus, circa 1638-1639
Oil on canvas, 48 x 46 in. (121.9 x 116.8 cm)
Fine Arts Museums of San Francisco, Museum Purchase, Mildred Anna Williams Collection
1977.10

Stipulations: A Fine Arts Museums of San Francisco courier must accompany the paintings to and return from each venue. All related expenses will be paid by the requesting organization.

*****

2. From: Muzeum Narodowe w Warszawie (The National Museum in Warsaw), Warsaw, Poland

For: Masterpieces of European Painting from American and Polish Collections

Muzeum Narodowe w Warszawie, Poland: 2/28/03 - 5/4/03

a. Jean Honoré Fragonard (French, 1732-1806)
The Good Mother, circa 1762-1763
Oil on canvas, 18 ½ x 22 ¼ (47 x 56.5 cm)
Fine Arts Museums of San Francisco, Gift of Mrs. Herbert Fleishhacker
54.2

b. Francisco José de Goya y Lucientes (Spanish, 1746-1828)
Don Ramon de Posada y Soto, circa 1801
Oil on canvas, 56 ¼ x 44 ½ (142.9 x 113 cm)
Fine Arts Museums of San Francisco, Gift of the Samuel H. Kress
Foundation
61.44.26

c. Anthony van Dyck (Flemish, 1599-1641)
Portrait of a Lady, circa 1620
Oil on canvas, 58 ¼ x 43 (148 x 109.2 cm)
Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes
Collection
75.2.11

Stipulations: A Fine Arts Museums of San Francisco courier must accompany the paintings to and return from Warsaw. All related expenses will be paid by the requesting organization.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Executive Committee voted unanimously to approve the loans subject to the conditions stated.

B. Report on the Initial November 14, 2002 Meeting of the San Francisco Museum and Historical Society Advisory Committee

Mr. Parker reported that the initial meeting of the San Francisco Museum and Historical Society Advisory Committee was held on November 14, 2002. The Fine Arts Museums are represented by President Wilsey and Charles Crocker. The other seven members of the Advisory Committee are: Ira Michael Heyman, former chancellor of the University of California at Berkeley and former secretary of the Smithsonian Institution; Charles Fracchia (research historian), Susan Goldstein (San Francisco Public Library), Ink Mendelsohn and Richard Moran (San Francisco Museum and Historical Society), Susan Stryker and Melissa Szeto (San Francisco Board of Supervisors appointments).

The transfer of the Old Mint located at Fifth and Mission Streets from the United States General Services Administration to the City of San Francisco has been initiated, and a Task Force of the City's Economic Development Office is considering the renovation and structured viability of the Old Mint. The San Francisco Museum and Historical Society submitted a comprehensive re-use proposal for the Old Mint, including a San Francisco history museum, a visitor center in partnership with the Convention and Visitors Bureau, and special exhibit spaces for related collections (such as the history of coins and the Old Mint itself). There are two other proposals, one involving a private membership club / hotel and a low income housing proposal, each with a small museum component.

Mr. Parker advised that the Fine Arts Museums are staffing the Advisory Committee and that a $50,000 City allocation has been added to the FAMSF budget to catalogue and inventory San Francisco history objects. The City funds have not yet been released, but the Corporation of The Fine Arts Museums is advancing the funds. A more detailed report on the status of the project to catalogue and inventory San Francisco history objects will be presented in the Spring of 2003. The Executive Committee and Board of Trustees will be kept apprised of developments.

C. Report on City Budget

Mr. Parker reported that an additional mid-year correction of three percent has been required of the departments funded through the City's General Fund. Because the Museums are funded by the Hotel Tax Fund, they are exempt from this cut.

D. Current and Future Exhibits

At the request of Mr. Parker, Daniell Cornell, Associate Curator of American Art, discussed the exhibit, *Casting a Spell: Winslow Homer, Artist and Angler*, which opened at the Legion of Honor on December 7th and runs through February 9, 2003. Consisting of sixty-five paintings, mostly watercolors, the exhibition is the first to look closely at one of this great American master's favorite artistic themes, fly-fishing. The works are varied and span Homer's entire career. His preferred fly-fishing regions -- the distinctive areas of Florida, Quebec, and the Adirondacks of New York State – elicited from the artist brilliant studies of light, atmosphere, and the spirit of place that convey the intensity of his experience in nature.

Patricia Junker, Curator of Paintings and Sculpture at the Amon Carter Museum in Fort Worth, Texas, and former Assistant Curator of America Art at the Fine Arts Museums, organized the exhibition. The exhibition catalogue has been generously underwritten by J. Burgess and Elizabeth Jamieson, and the San Francisco presentation of the exhibition was made possible by support from The Bernard Osher Foundation. *Casting a Spell* travels to the Amon Carter Museum, where it will be on view from April 12 through June 22, 2003.

VI. Public Comment

Members of the public may address the Executive Committee on items that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Executive Committee for up to three minutes; the President or the Executive Committee may limit the total comment to thirty minutes. Public comment was received from one individual as follows:

Tomasita Medál – Encouraged the Museums to respond to the negative declaration regarding the Saturday closure of John F. Kennedy Drive in Golden Gate Park proposed by Supervisor Matt Gonzalez. Carolyn Macmillan, Deputy Director for Marketing and Communications, will contact Ms. Medál with additional information.

VII. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

Date	Time	Location
February 13, 2003	noon	6th Floor, 233 Post Street
March 13, 2003	noon	6th Floor, 233 Post Street
May 8, 2003	noon	6th Floor, 233 Post Street
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
January 23, 2003	3 p.m.	Board Room, Legion of Honor
April 10, 2003	3 p.m.	Board Room, Legion of Honor
June 12, 2003	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
February 13, 2003	Tribal Arts Show Gala Preview Opening
March 6, 2003	Opening of *Leonardo da Vinci and The Splendor of Poland*
March 10-14, 2003	Bouquets to Art

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
American Accents Tour, Mobile, AL	07/02/02-01/05/03	
African Art from The Fine Arts Museums (Tour to Mexico)	08/15/02-04/30/03	
Philip Guston's Poor Richard*	10/12/02-01/26/03	Legion 1
Max Ernst: Surrealism in Artists' Books*	10/26/02-02/23/03	Legion L
Fan and Costume Rotation*	10/26/02-ongoing	Legion 9 a/c
Casting a Spell: Winslow Homer, Artist and Angler*	12/07/02-02/09/03	Legion A-E, Rosekrans
Hard Edge: Abstract Prints from Albers to Held*	12/12/02-02/09/03	Legion F
Big Prints*	01/25/03-05/18/03	Legion 1
Henry Moore's Sheep Piece*	01/25/03-04/20/03	Legion 2
Frank Lobdell*	03/01/03-05/25/03	Legion 14
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	Legion A-F, Rosekrans
Bouquets to Art	03/11/03-03/14/03	Legion All
Black and White Prints from the 1970s*	05/31/03-09/28/03	Legion A
Illuminated Manuscripts	06/07/03-08/24/03	Legion 1
Origins of the Russian Avant-Garde	06/28/03-09/14/03	Legion B-F, Rosekrans
Indian Photography from the Ehrenfeld Collection*	09/14/03-01/04/04	Legion 1, 2

VIII. Adjournment – Diane B. Wilsey, President

There being no further business, the meeting was adjourned at 1:15 p.m.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Executive Committee on matters stated, but not necessarily in the order in which the matters were considered.

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Appendix I

FINE ARTS MUSEUMS OF SAN FRANCISCO

Acquisitions Committee
The Fine Arts Museums Foundation

December 3, 2002

	Page
Resolution Authorizing the Director to Accept Certain Gifts of Works of Art Within Sixty Days of the Date of a Certified Appraisal in Order to Comply with IRS Instructions for the Completion of the Noncash Charitable Contributions Form 8283	1
Purchases	2
Gifts Offered to the Museums	3
Bequest Declined by the Museums	10
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Purchases Reported for the Record	13

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

RESOLUTION AUTHORIZING THE DIRECTOR OF MUSEUMS TO ACCEPT CERTAIN GIFTS OF WORKS OF ART WITHIN SIXTY DAYS OF THE DATE OF A CERTIFIED APPRAISAL IN ORDER TO COMPLY WITH IRS INSTRUCTIONS FOR THE COMPLETION OF THE NONCASH CHARITABLE CONTRIBUTIONS FORM 8283

RESOLVED, That the Board of Trustees of The Fine Arts Museums Foundation, upon the recommendation of the Acquisitions Committee, does hereby authorize the Director of Museums to accept certain gifts of works of art within sixty days of the date of a certified appraisal, which may occur between Acquisitions Committee meetings, in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283, wherein appraisal requirements stipulate that the appraisal must be made not earlier than 60 days before the date of the gift of a work of art; and, be it

FURTHER RESOLVED, That the Director of Museums shall report any such gifts to the Acquisitions Committee at its next meeting.

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

PURCHASES

American Art

1. John Marin (American, 1870-1953)
   Study, New York, 1934[1]

2. Frank Lobdell (American, b. 1921)
   31 December 1948, 1948

European Art

3. John Roddam Spencer Stanhope (British, 1829-1908)
   Love and the Maiden, 1877[1]

4. Sicily, Trapani
   Devotional Object, ca. 1660-1680

Prints and Drawings

5. Authorization to Bid at Sotheby's Auction, London, December 5, 2002[2]
   Giorgio Morandi (Italian, 1890-1964)
   Grande Natura Morte con Undici Oggetti in un Tondo, 1942

6. Giulio Campagnola (Italian, active 1507)
   The Old Shepherd, ca. 1507

7. Robert Bechtle (American, b. 1932)
   Crossing Arkansas Street – Night, 2001

8. Robilee Frederick (American, b. 1931)
   Veiled Light V, 2002

9. E. O. Hoppé (English, 1878 – 1972)
   Studies from the Russian Ballet, 1913

[1] Following the meeting, the purchase of both paintings was successfully negotiated with the dealers.

[2] The Museums were successful in bidding at auction on December 5, 2002.

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

GIFTS OFFERED TO THE MUSEUMS

Africa, Oceania and the Americas

Shipibo, Eastern Peru[3]
Ceramic vessel, 20th Century

American Art

David Best (American, b. San Francisco, 1945
Friendship, 2000

Frank Lobdell (American, b. 1921)
Summer 1967 (In Memory of James Budd Dixon), 1967

Inez Storer (American, b. 1933)
Seven Days to Make the World, 2001

European Art

Girl in a Swing Class, St. James' Factory[4]
(English, active early 18th century)
Canary Perched on a Tree Stump, 1749

Girl in a Swing Class, St. James' Factory[4]
(English, active early 18th century)
Canary Perched on a Tree Stump, 1749

Luca Giordano (Italian, 1634-1703)
Martyrdom of Saint Bartolomeo, 17th century

Corrado Giaquinto (Italian, Neopolitan, 1702-1765)
Christ at the Column, early 18th century

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[3] Accepted by Director of Museums on December 3, 2002 in accordance with policy allowing the Director to accept gifts of art within sixty days of a certified appraisal in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283.

[4] Accepted by Director of Museums on November 13, 2002 in accordance with policy allowing the Director to accept gifts of art within sixty days of a certified appraisal in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283.

Prints and Drawings

Frank Lobdell (American, b. 1921)
Self Portrait Drawing, 1965

Frank Lobdell (American, b. 1921)
Elmer Bischoff Drawing, 1964

Frank Lobdell (American, b. 1921)
Richard Diebenkorn Drawing, 1965

Frank Lobdell (American, b. 1921)
Untitled (model posing), 1965

Frank Lobdell (American, b. 1921)
Sketchbook (Book X), 1991 - 2001
38 leaves (2 double-sided)

Frank Lobdell (American, b. 1921)
Sketchbook (Book X), 1991 - 2001

Mark di Suvero (American, b. 1933)
Untitled, 1972
Partial Gift (20%)

Enrique Chagoya (American, b. Mexico 1953)
Do Not Think the Unthinkable, 1990
Partial Gift (20%)

Enrique Chagoya (American, b. Mexico 1953)
The Cherubs 1997
Partial Gift (20%)

Deborah Oropallo (American, b. 1954)
Untitled (DOP-86-2), 1986
Partial Gift (20%)

Christopher Brown (American, b. 1951)
Untitled #84.27, 1984
Partial Gift (20%)

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

Raymond Saunders (American, b. 1934)
Untitled from Suite of Flowers (kiwi fruit, olive), 1980
Partial Gift (20%)

Raymond Saunders (American, b. 1934)
Untitled from Suite of Flowers (flower drawing, purple paint, masking tape), 1980
Partial Gift (20%)

Raymond Saunders (American, b. 1934)
Untitled from Suite of Flowers (sushi, mushroom, shrimp), 1980
Partial Gift (20%)

William T. Wiley (American, b. 1937)
Sabotage on Foreign Shores, 1991
Partial Gift (20%)

Larry Thomas (American, b. 1943)
Burial Form II, 1992
Partial Gift (20%)

Joseph Raffael (Mexican, b. 1933)
Mendocino Bird, 1976
Partial Gift (20%)

Imogen Cunningham (American, 1883-1976)
Triangles, 1928
Partial Gift (20%)

Imogen Cunningham (American, 1883-1976)
Fence in Mendocino, 1970
Partial Gift (20%)

Oskar Kokoschka (Austrian, 1886 – 1980)
Manhattan I from the series Manhattan, 1966 – 1967

Robert Kipniss (American, 1931 -)
Window with Bench and Tree, 1999

Robert Kipniss (American, 1931 -)
Window with Vase and Forest, 2000

Robert Kipniss (American, 1931 -)
The White Forest, 2000

Robert Kipniss (American, 1931 -)
Tall Trees at Night, 2000

Robert Kipniss (American, 1931 -)
Houses and Sheds, 1999

Robert Kipniss (American, 1931 -)
Garden Shadows, 2000

Robert Kipniss (American, 1931 -)
Crossings, 2001

Nancy Thompson Genn (American, active 20th century)
Montalvo #6, 1960
Fractional Gift (71.4%)

Sam Francis (American, 1923 - 1994)
Untitled (Venice, February 15, 1990), 1990

Matt Phillips (American, b. 1927)
Nude with Flowers, 2002

Matt Phillips (American, b. 1927)
Napa Landscape, 1998

Iwno Akyama (Japanese (?),)
Onna (Woman), 1969

Fletcher Benton (American, 1931 -)
Truckin Geo from the Geo series, 1991

Richard Diebenkorn (American, 1922 - 1993)
Game from the series Clubs and Spades, 1981

Holly Downing (American, 1948 -)
Still Life XV, 1984

Alan Magee (American, 1947 -)
Green Tea, 1984

Peter Milton (American, 1930 -)
Collecting with Rudi, 1974

Carol Summers (American, 1925 -)
The Libian, 1980

Francesca Sundsten (?)
Monkey Skull under Bell Jar (Still Life), 1988

James Torlakson (American, 1951 -)
Ferris Wheel, 1983

Beth Van Hoesen (American, b. 1926)
Recess, 1959

Sandy Walker (American, 1942 -)
Garden Interior, 1979

Joseph diGiorgio (American, d. 2000)
Hudson Series #1 (left panel), 1985

Joseph diGiorgio (American, d. 2000)
Hudson Series #2 (right panel), 1985

Joseph diGiorgio (American, d. 2000)
Cental Park #2 (left panel), 1984

Joseph diGiorgio (American, d. 2000)
Central Park #2 (right panel), 1984

Joseph diGiorgio (American, d. 2000)
Untitled (Cityscape at Night), 1996

Textiles

Turkey, Eastern Anatolia
Carpet, 19th century

Turkey, Kurdish people
Carpet, 19th century

Central Asia
Carpet, 19th century

Azerbaijan, Cakatalia
Carpet, 19th century

Sarawak, Iban people
Ceremonial Cloth *(pua sungkit)*, 19th century

Borneo, Kayan or Kenya people
Baby Carrier Panel

Central Asia, Tajikistan
Panel from Storage Bag (?)

Guatemala[5]
Mantle, 20th century

Guatemala
Skirt, 20th century

Guatemala
Skirt, 20th century

Guatemala
Skirt, 20th century

Guatemala
Skirt Panel, 20th century

Guatemala
Mantle, 20th century

India
Sari, 20th century

Philippines, Northern Luzon
Vest, 20th century

Indonesia, Lombok
Comb

Indonesia, Lombok
Pick

[5] This object and the following eighteen works (total 19 works) accepted by Director of Museums on December 3, 2002 in accordance with policy allowing the Director to accept gifts of art within sixty days of the date of a certified appraisal in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283.

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

Indonesia, Lombok
Distaff (?)

Kenya, Maasai people
Woman's Earrings, 20th century

Kenya, Maasai people
Woman's Headband, 20th century

Kenya, Maasai people
Woman's Earrings, 20th century

Kenya, Maasai people
Bracelet, 20th century

Kenya, Maasai people
Bracelet, 20th century

Kenya, Maasai people
Bracelet, 20th century

Kenya, Maasai people
Belt, 20th century

Sumatra, Batak people
Talismanic Cloth, 19th century

W. Logan Fry, American, active 20th - 21st centuries
Poly, 1991

BEQUEST DECLINED BY THE MUSEUMS

Africa, Oceania and the Americas – Declined

Collection of South Asian Artifacts and Art
Along with All Books, Periodicals and Catalogues
Regarding South Asian Art

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

AMERICAN ART DEACCESSION CANDIDATE (FIRST STEP)
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING-12/3/02

PAINTINGS-(16)

Irma Engel (b. 1910)
Anenomes, n.d.

Charles Franklin Galt (1884-….)
The Gypsy

Thomas Hill (1829-1908)
The Hunter, n.d.

Thomas Hill (1829-1908)
Richard Ogden Driving Tandem, n.d.
[SF/CA History]

Thomas Hill (1829-1908)
Richard Ogden Driving Double Team, n.d.
[SF/CA History]

Gertrude Albright Partington (1883-1959)
The Actress (Elise Schuyler), ca. 1915

Joachim Ferdinand Richardt (1819-1895)
Boy with Cart

Joachim Ferdinand Richardt (1819-1895)
Crossing the Bridge

Charles Dorman Robinson (1847-1933)
Fog Storm Over the Bay

Charles Dorman Robinson (1847-1933)
Lake Louise, n.d.

John Saccaro (1913-1981)
Pleiades Suite, No. 1, 1954

Will Sparks (1862-1937)
San Francisco Ruins from Van Ness Avenue and California Street, 1907
[SF/CA History]

Albert Edward Sterner
Mrs. Bernard Lande
[SF/CA History]

Frederick Taubes (1900-1981)
Emperor Jones, n.d.

H. Ledyard Towle (b. 1890)
Girl and Macaw

Thaddeus Welch (1844-1919)
A Sunny Day, 1902

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
December 3, 2002

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000, are recommended by the curators, and are approved by the Director of Museums or his designee pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

Edward Ruscha (American, 1937-)
Following 15 Works on Paper
As continuation of year 2000 purchase agreement obligation
(September 26, 2000 Acquisitions Committee)

1) IF, 2000

2) Three Books on a Slant from the portfolio Books, 2001

3) Single Book Flat from the portfolio Books, 2001

4) Single Book on a Slant from the portfolio Books, 2001

5) Raggedy Book on a Slant from the portfolio Books, 2001

6) Gilt Book on a Slant from the portfolio Books, 2001

7) Books, 2001

8) Pico and Sepulveda, 2001

9) It's Payback Time from the series Country Cityscapes, 2001

10) Do As Told or Suffer from the series Country Cityscapes, 2001

11) Be Careful Else We Be Bangin on You You Hear Me? from the series Country Cityscapes, 2001

12) Your a Dead Man from the series Country Cityscapes, 2001

13) You Will Eat Hot Lead from the series Country Cityscapes, 2001

14) Noose Around Your Neck from the series Country Cityscapes, 2001

15) Safe and Effective Medication, 2001

Felice Beato (British, born Venice (?), ca. 1825 – 1907)
Jain Temple near Delhi, India, 1858

Albert Sands Southworth (American, 1811-1894)
Josiah Johnson Hawes (American, 1808-1901)
Julian A. Reed, ca. 1840-1845

J.F. Raymond (American, active 1850-1852)
Seated Elderly Woman (Grandma Gibson), 1852

Wendy Goldberg (American, b. 1952)
Winter Sky: February, 2002
Chalk pastel on paper, 97 x 203 mm (3 13/16 x 8 in.)

Christian Boltanski (French, 1944 -)
La Vie Impossible, 2001

Richard Long (English (?), active 1994)
No Where, 1994

Joseph Kossuth (Belgian, active late 20th century)
Two Oxford Reading Rooms, 1994

Guillaume Bijl (Belgian, active 1994)
Fragment of a "Roman Street", 1994

Stephen Prina (German (?), active 1994)
Johanna Famels Monolog 5, 1994

Donald Prince (Irish)
1991-1993 Workplace, 1993

Michel Zumpf (French (?), active 20th century)
L'Art de Vérifier les Dates, 1992

Ventcoulis (French, active 2001)
Rondes de Nuit, 2001

Julian Opie (French (?), active 1995)
Album Photos, 1995

Hans (Jean) Arp (French (born Alsace), 1886 - 1966)
Elemente, 1950

Textiles

India, Naga people
Body Cloth, 20th century

FINE ARTS
MUSEUMS
of SAN FRANCISCO

California Palace of the Legion of Honor
M.H. de Young Memorial Museum

December 9, 2002

Mr. Michael Ellzey
Executive Director
Golden Gate Park Concourse Authority
McLaren Lodge, 501 Stanyan Street

Dear Michael,

With the New de Young museum currently under construction in Golden Gate Park, we look forward to being part of the improved Concourse area. We are committed to serving a broad regional audience from San Francisco, the Bay Area, and beyond.

Our plans contribute to the Pedestrian Oasis by eliminating parking in the Concourse area, by increasing the landscaped areas by reducing the museum's footprint by two acres, and by supporting a reduced roadway and other traffic-calming measures which will discourage through traffic in the concourse.

The new museum was designed expressly to facilitate public accessibility, both physically and intellectually, by creating three distinct entryways at ground level and one below grade, encouraging museum visitors to approach the building from a number of different angles.

This commitment to the public includes ensuring that all visitors have a convenient and appropriate means to access the museum and other Concourse institutions. Access to the de Young by public and private transportation is vital to the ongoing health and mission of the museum and its outreach programs to the diverse communities and groups of the Bay Area.

In keeping with the principles of Proposition J to reduce vehicular traffic in the Concourse while maintaining access to the institution, the Fine Arts Museums require the following:

- Cut-outs near institution entrances for easier visitor drop-off and pick-up
- Maintenance of Tea Garden Drive and Academy Drive as one-way roads with a reduction of the number of lanes to discourage through traffic.

Administrative Offices
[illegible]

- Protection of access for youth, seniors, and the physically challenged.
- Access for school and special event buses to the fronts of institutions to allow for drop-off and pick-up of visitors.
- MUNI and taxi accessibility to encourage "transit-first" policy.

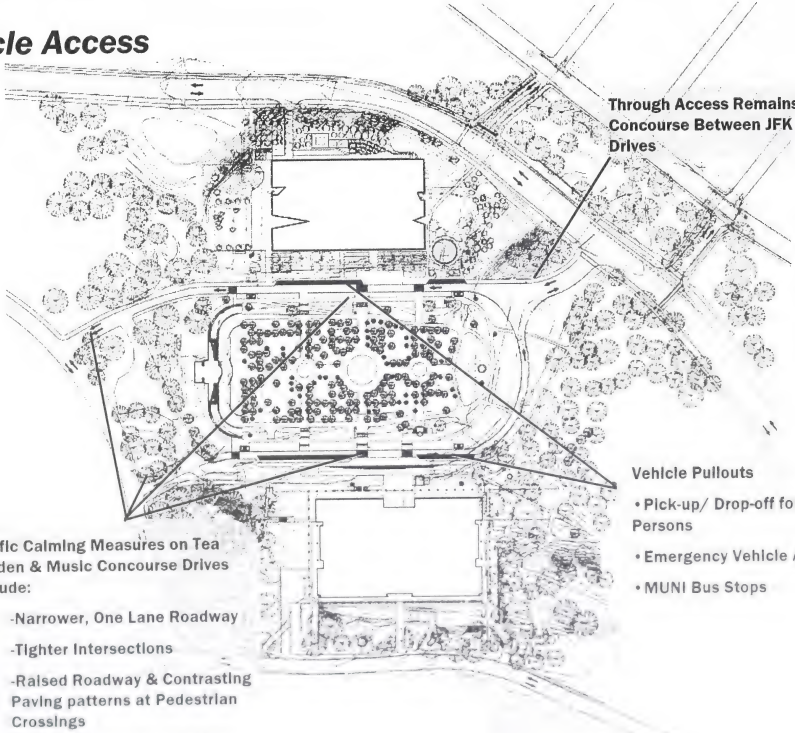
Thank you for consideration and your ongoing efforts to improve the Concourse.

Very sincerely,

Harry S. Parker III
Director of Museums

Dede Wilsey
President, Board of Trustees

Vehicle Access



Through Access Remains In the Concourse Between JFK & MLK Drives

Vehicle Pullouts

- Pick-up/ Drop-off for Disabled Persons
- Emergency Vehicle Access
- MUNI Bus Stops

Traffic Calming Measures on Tea Garden & Music Concourse Drives include:

-Narrower, One Lane Roadway

-Tighter Intersections

-Raised Roadway & Contrasting Paving patterns at Pedestrian Crossings

DOCUMENTS DEPT.
JAN 2 7 2003

THE FINE ARTS MUSEUMS OF SAN FRANCISCO

Report of
2002 Year End Gifts of Works of Art

In accordance with resolutions adopted by the Board of Trustees of The Fine Arts Museums Foundation on December 12, 2002 and the Executive Committee of the Board of Trustees of the Fine Arts Museums of San Francisco on December 12, 2002, the gifts on the following pages were accepted by the Director of Museums, or his designee, for the period from December 3, 2002 (last Acquisitions Committee meeting) through December 31, 2002.

AFRICA, OCEANIA, AND THE AMERICAS

Kongo, Democratic Republic of Congo, Africa
Kongo Ceremonial Baton, early 20th century

Kongo or Yombe, Democratic Republic of Congo, Africa
Maternity Figure, late 19th century

Lega, Democratic Republic of Congo, Africa
Lega Janus-headed amulet, 20th century

Luba, Democratic Republic of Congo, Africa
Pendant, 19th century

Luluwa, Democratic Republic of Congo, Africa
Luluwa torso, 20th century

Yoruba, Nigeria, Africa
Ogboni Figures, 20th century

Inuit, Greenland, Europe
Inuit Scrimshaw object, 20th century

Inuit, Greenland, Europe
Inuit Scrimshaw objects, 20th century

Democratic Republic of Congo, Africa
Blade currency

Fang, Gabon, Africa
Helmet mask

Mossi, Burkina Faso, Africa
Whistle

Nigeria, Africa
Snake

Pende, Democratic Republic of Congo, Africa
Pendant (ikhoko)

Bamileke, Cameroon, Africa
Doorway frame

Bamileke, Cameroon, Africa
Beaded figure

AFRICA, OCEANIA, AND THE AMERICAS

Burkina Faso, Africa
Lobi pendant

Tsogho, Gabon, Africa
Face mask

Nepal
Face Mask

Basa, Gabon, Africa
Dance crest

Gabon, Africa
Face mask

Pende, Democratic Republic of Congo, Africa
Pendant

Eskimo, United States, North America
Charm in the shape of a sea otter

AMERICAN ART

Stuart Davis (American, 1894-1964)
Night Life, 1962

Robert Wilson Hyde, (American) active 19th-20th century
Hand-illuminated motto

Stockton Art Pottery, Stockton, California
Ewer (Reckson ware)

John O. Bellis (American) 1872-1943
Tray (from Dresser Set)

John O. Bellis (American) 1872-1943
Bowl, sterling silver

John O. Bellis (American) 1872-1943
Mirror (from Dresser Set)

John O. Bellis (American) 1872-1943
Clothes Brush (from Dresser Set)

AMERICAN ART

John O. Bellis (American) 1872-1943
Hair Brush (from Dresser Set)

Porter Blanchard (American) 1886 - 1973
Bowl

Paul Elder (American) 1872-1948
Candlesticks, 1904

Hans Jauchen (American) 1883-1970
Vase

Hans Jauchen (American) 1883-1970
Melpomene

California Faience, Berkeley, California
Tea Tile

California Faience, Berkeley, California
Tea Tile

Niloak Pottery, Benton, Arkansas
Vase

Stockton Art Pottery, Stockton, California
Vase

Mark di Suvero (American) b. 1933
PreColumbian, 1965

Winslow Homer (American) 1836 - 1910
Portrait of Albert Post, circa 1864

Arthur Dove (American, 1880-1946)
Yellow Form, ca. 1942

PRINTS AND DRAWINGS

Edward Weston (American) 1886 - 1958
T. Edward Hanley, Ph.D., Bradford, Pennsylvania; September 19, 1940, 1940

Dorothy Barnes Gill
Athens Basket, 1987

Michael Bergt
Vault Study, 2000

Isabel Bishop
Students at Lunch, 1981-82

Hans Burkhardt
Abstract & Geometric Forms, 1943

Thomas Cornell
Model, 1971

Roy De Forest
Lost in Great Canines, 1989

Jimmy Ernst
(2 pieces), 1952

John Ferren
Death of a Flower, 1934

James Guy
Mysterious Wound, 1940

Roberto Marquez
Rose Garden, 1991

Jan Matulka
Propeller and Anchor, ca. 1928

Georges Mazilu
The Ballplayers, 1996

Georges Mazilu
Red Rhinocerous, 1993

PRINTS AND DRAWINGS

Howard Newman
Poet, 1998

Gladys Nilsson
Poster Girl, ca. 1965

Gabor Peterdi
Nature's Fantasy

Stone Roberts
Mark Still Life, 1981

Theodore Roszak
Number 3, ca. 1932

Laura Shechter
Still Life with Two Cloths, 1979

Joseph Stella
Untitled

Scott Urness
Interior, 1985

Abraham Walkowitz
New York, 1910

Artist: Singer (American) active 1972; Printer: Tea Lautrec Litho (American) active 1972
Bill Graham Presents in San Francisco: The Rolling Stones June 6 & 8
Winterland, 1972

Jim Dine (American) 1935 -
Self-Portrait, 2000

C.H. Smith (American) active 1856
Child Holding Inlaid Case, 1856

John Plumbe, Jr. (Welsh-American) 1809 - 1857
Young Man Holding a Riding Crop, ca. 1850

PRINTS AND DRAWINGS

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Henri Gervex, thirty-eighth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Benjamin Constant, third plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Gaspard-Félix Tournachon (Nadar) (French) 1820 - 1910; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Isadore Alexandre Auguste Pils, sixty-sixth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Théodule Ribot, seventieth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1878 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Mariano José-Maria-Bernardo Fortuny, thirty-third plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Bouguereau, thirteenth plate in this bound selection of 81 illustrated essays from the series, Galerie contemporaine, littéraire, artistique, circa 1876 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Alfred Stevens, seventy-fifth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

PRINTS AND DRAWINGS

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Octave Tassaert, a plate from the series Galerie Contemporaine, Littéraire, Artistique, circa 1877 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Auguste Preault, a plate from the series Galerie Contemporaine, Littéraire, Artistique, circa 1877 - 1894

Edouard Krug (French) 1829 - 1901
Self- Portrait, ca. 1870

Erik Desmazieres (French) 1948 -
Le Potager de Besanceuil, 1988

Artist: Roy Lichtenstein (American) 1923 - 1997; Printer: Fine Creations, Inc. (American) active 1968; Publisher: H.K.L. Ltd. (American) active 1968
Merton of the Movies: Minnesota Theatre Company, Tyrone Guthrie Theatre, 1968

Karel Appel (Dutch) 1921 -
Black Passion, 1977

Richard Lindner (American) 1901 - 1978
How It All Began, 1969

Richard Lindner (American) 1901 - 1978
The Couple, ca. 1968

Artist: Richard Lindner (American) 1901 - 1978; Publisher: Circle Gallery, Ltd. (American) active 1977; Publisher: Metropolitan Opera Association (American) active 1977
Der Rosenkavalier, 1977

Artist: Robert Rauschenberg (American) 1925 - ; Publisher: Ace Gallery (American) active 1978 - 1979
Portland Center for Visual Arts, 1978 - 1979

William T. Wiley (American) 1937 -
Sound and Time Enter the Forest, 1993

PRINTS AND DRAWINGS

Leonard Baskin (American) 1922 - 2000
Hidatsa Medicine Man, 1972

Leonor Fini (Argentine) 1908 - 1996
Sphinx on Orange Ground, 1975

Sam Francis (American) 1923 - 1994
Chicago International Art Exposition, The Tenth Anniversary, 1980-1989, 1989

Sam Francis (American) 1923 - 1994
Unititled, 1975

Sam Francis (American) 1923 - 1994
Untitled, 1968

David Gilhooly (American) 1943 -
Jackson Pollack's Dog, 1987

Paul Jenkins (American) 1923 -
Mandala - Self Portrait, 1981

Sam Francis (American) 1923 - 1994
Sam Francis, May 1 - June 13, 1980, Smith Anderson Gallery, Palo Alto, CA, 1980

Matt Phillips (American) b. 1927
Montana, 2002

Matt Phillips (American) b. 1927
Untitled (Montana Sketches), 2002

Matt Phillips (American) b. 1927
Pac Bell Night Game from the Night Baseball series VII, 2001

David Row (American) b. 1949
Untitled, 1995

Jerry N. Uelsmann (American) active 1960 - 1969
Massacre of the Innocents, 1964

Artist: Richard Diebenkorn (American) 1922 - 1993; Publisher: The Original Press (American) active 1965
Untitled (Seated Woman Putting on Shoes), 1965

PRINTS AND DRAWINGS

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Woman Seated in Director's Chair), 1965

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Reclining Woman, Striped Shirt, Crossed Legs), 1965

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Seated Woman Drinking from a Cup), 1965

Artist: Enrique Chagoya (American, b. Mexico) 1953 - ; Printer: Trillium Press (American)
Untitled (May All Your Troubles Be Little Ones), 2002

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Title Page from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Rider Standing by his Horse from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Seated Youth Leaning Against an Urn from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Three Soldiers and a Boy from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Two Soldiers and Two Women from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Woman with her Hands on a Vase and A Soldier and a Slave from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Standing Philosopher and Two Other Figures from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Woman with her Arms in Chains and Four Other Figures from the series Vari Capricci, 1785

PRINTS AND DRAWINGS

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Death Giving an Audience from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
The Astrologer and the Young Soldier from the series Vari Capricci, 1785

TEXTILES

Turkey, Asia
Kilim panel, 18th - 19th century

Turkoman people (Arabachi sub-group), Asia
Storage bag (chuval), 19th century

Afghanistan, Turkoman people, Ersair subgroup
Main Carpet, 19th century

Northern Afghanistan, Balluch people
Carpet, early 20th century

Turkmenistan, Turkoman people, Tekke subgroup
Storage bag, 20th century

Chile, Arica, Nasca culture
Belt

Bolivia
Cocoa Bag (ch'uspa)

Bolivia
Cocoa Bag (ch'uspa)

Peru, Huari culture
Weaving Basket, ca. 600 - 1200

Peru, South America
Bag, 1st century century BC - 2nd century AD

Turkey, Asia
Fragment of a carpet, 16th - 17th century

TEXTILES

Asia
Fragment of a garment (?), 13th - 14th century

Asia
Fragment of a garment (?), 13th - 14th century

Dida, Ivory Coast, Africa
Hat

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Melanesia, Papua New Guinea
Head ornament

Laos, Asia
Skirt (lao-nua), 19th century

United States, North America
Paper dress and bloomers, ca. 1965 - 1970

United States, North America
Halter neck paper jumpsuit, ca. 1965 - 1970

United States, North America
Paper 'meditation mini' dress, ca. 1965 - 1970

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FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
January 23, 2003

Loan Requests

1. From: Iris & B. Gerald Cantor Center for Visual Arts at Stanford University

   For: Long-term loan; one-year renewal
   Iris & B. Gerald Cantor Center for Visual Arts at Stanford University.
   Stanford, CA: 6/2002 – 6/2003

   John Singleton Copley (American, 1738-1815)
   Joshua Henshaw, circa 1770
   Oil on canvas, 50 ¼ x 40 (127.6 x 101.6 cm)
   1943.4
   Fine Arts Museums of San Francisco, Mildred Anna Williams Collection

   Insurance Valuation: $2,000,000

   Stipulations: The painting will be accompanied by a FAMSF courier upon return. All related expenses will be paid by the requesting organization.

   *****

2. From: Adelson Galleries, New York, New York

   For: Maurice Prendergast: Paintings of America
   Adelson Galleries, New York, New York: 5/15/03-6/20/03

   Maurice Brazil Prendergast (American, 1859-1924)
   Promenade at Nantasket, ca. 1900-1905
   Watercolor over graphite on wove paper, 31.5 x 49.1 cm. (sheet)
   1979.7.83
   Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

   Insurance Valuation: $875,000

   Stipulations: The watercolor will be accompanied by a FAMSF courier to and from New York City. All related expenses will be paid by the requesting organization.

   *****

-- over --

3. From: Brunnier Art Museum, Iowa State University, Ames, IA

For: Main Street by Sinclair Lewis
Brunnier Art Museum, Iowa State University, Ames, IA: 1/13/04-5/8/04

Grant Wood (American, 1891-1942)
The Perfectionist, 1936
Black and white crayon, graphite, black ink, and white opaque watercolor on brown wove paper, 65 x 50.7 cm (sheer)
1979.7.106
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

Insurance Valuation: $500,000

Stipulations: The watercolor will be accompanied by a FAMSF courier to and from Ames, IA. All related expenses will be paid by the requesting organization.

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
January 23, 2003

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Meeting Schedule

A. Executive Committee Meetings

Date	Time	Location
February 13, 2003	noon	6th Floor, 233 Post Street / **canceled**
March 13, 2003	noon	6th Floor, 233 Post Street
May 8, 2003	noon	6th Floor, 233 Post Street
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
January 23, 2003	3 p.m.	Board Room, Legion of Honor
April 10, 2003	3 p.m.	Board Room, Legion of Honor
June 12, 2003	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
February 13, 2003	Tribal Arts Show Gala Preview
March 6, 2003	Opening of *Leonardo da Vinci and The Splendor of Poland*
March 10-14, 2003	Bouquets to Art
May 18-25, 2003	Museum Associates Trip to the Adirondacks / Maine

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D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Mexico)	10/03/02-06/30/03	
Max Ernst: Surrealism in Artists' Books*	10/05/02-02/23/03	Legion L
Philip Guston's Poor Richard*	10/12/02-02/15/03	Legion 1
Fan and Costume Rotation*	10/26/02-ongoing	Legion 9 a/c
Casting a Spell: Winslow Homer, Artist and Angler*	12/07/02-02/09/03	Legion A-E, Rosekrans
Hard Edge: Abstract Prints from Albers to Held*	12/21/02-02/09/03	Legion F
Big Prints*	01/25/03-05/18/03	Legion 1
Henry Moore: Celebrating a Gift*	01/25/03-05/18/03	Legion 2
Frank Lobdell: The Continuity of Creativity*	03/01/03-05/25/03	Legion 14
The Evolution of Imagery: The Sketchbooks of Frank Lobdell	03/01/03-06/15/03	Legion L
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	Legion A-F Rosekrans
Bouquets to Art	03/11/03-03/14/03	Legion All
Black and White Prints from the 1970s*	05/31/03-09/28/03	Legion A
Italian Illuminated Manuscripts from the Lehman Collection	06/07/03-08/24/03	Legion 1-2
Origins of the Russian Avant-Garde	06/28/03-09/14/03	Legion B-F, Rosekrans
Indian Photography from the Ehrenfeld Collection*	09/14/03-01/04/04	Legion1-2
Degas Sculptures	10/18/03-02/08/04	Legion B-F, Rosekrans

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
January 23, 2003

I. Calling of the Meeting to Order – Diane B. Wilsey, President

A meeting of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, January 23, 2003, in the Board Room of the California Palace of the Legion of Honor, Lincoln Park, San Francisco. A quorum was present that being one-third of the number of Trustees in office. The meeting was called to order at 3:20 p.m.

President Wilsey presided; Mrs. Gough acted as Secretary.

II. Calling of the Roll

The following Trustees were present:

Cheryl H. Bancroft
Alvin H. Baum, Jr.
Jamie Nicol Bowles
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Marion Moore Cope
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
Constance Goodyear
George Hecksher
Jacqueline Hoefer
Diane B. Lloyd-Butler, Vice President Marketing and Communications
J. Alec Merriam, Vice President
Lorna F. Meyer
Robert P. Morrow III, Vice President Finance
Marianne H. Peterson
Louise H. Renne
Randolph R. Scott
Diane B. Wilsey, President

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On motion, duly seconded and carried unanimously, the following Trustees were excused:

Arlene Ackerman
Del M. Anderson
Alix Phillips Becker
George McNear Bowles
T. Robert Burke
Belva Davis, Vice President/Civic Affairs and Audience Development
Dagmar Dolby
John A. Friede
Mara Fritz
Dr. Rupert Garcia
Richard N. Goldman
Nancy Hamon
Beverly James
Ann L. Johnson, M.D.
Stephen L. Johnson
William R. Kimball
Nancy McBean
Nion McEvoy
Josie Mooney
Joy Ou
Michael H. Podell
Shelagh Rohlen, Vice President/Annual Support
George B. Saxe
Burl A. Toler, Sr.
Vivian Fei Tsen
Carlos Villa
Lonna Wais
Nancy Willis
David Winton

The following ex-officio Trustees were unable to be present:

Mayor Willie L. Brown, Jr.
John Murray, President, Recreation and Park Commission

Other Trustees in attendance were:

Keith Eickman
Frankie Jacobs Gillette
Sylvia Kingsley
Gail Merriam
William A. Stimson

Paul Violich, Vice President/Finance
Florence Sue Wong

III. Report of the President – Diane B. Wilsey

A. Training Session on Chapter 67 of the San Francisco Administrative Code, the Sunshine Ordinance – Paul Zarefsky, Deputy City Attorney

President Wilsey advised that the Sunshine Ordinance, Chapter 67 of the San Francisco Administrative Code, requires all officials, who file statements of economic interest with the San Francisco Ethics Commission, to be trained annually on the Sunshine Ordinance and to file a declaration that they have done so.

Deputy City Attorney Paul Zarefsky was introduced and proceeded to review the key points outlined in the "Sunshine Ordinance Training Manual for San Francisco Public Officials," February 2002, which was distributed to Trustees. He emphasized the following:

1. The purpose and applicability of open meeting laws.
2. Definition of a "meeting", which occurs whenever a majority of the members of a policy body come together at the same time and place.
3. An unlawful meeting may take place even if a majority of the members are not present in the same place at the same time. A fax or email to obtain the approval of a committee action is considered a "seriatum" meeting. This occurs when a majority of the members communicate outside of a public meeting through a series of communications.
4. A notice and agenda are required 72 hours before a meeting.
5. The agenda must include a meaningful description of each item of business, designate proposed actions or items for discussion only, and describe appended documents.
6. Closed sessions are permissible to address certain personnel matters, pending or threatened litigation, and real estate negotiations.
7. Passive meetings include social, recreational or ceremonial occasions to which a majority of the body has been invited, meetings of advisory committees created to advise a member of a policy body, or certain committees created by the initiative of a member of a policy body, the Mayor, or a department head.
8. A public interest exception allows a policy body to take an immediate action to avoid serious injury to the public interest when action cannot be deferred to the next regularly scheduled or special meeting, the need for action came to the attention of the policy body after the agenda was posted, and the determination is made by a super majority of the policy body that this is a serious matter, and that action is reasonable and made in good faith.

9. Each member of the public must be allowed to speak before or during the discussion of any item on the agenda before action is taken and on any item within the subject matter jurisdiction of the body, even if not on the agenda.
10. Individuals giving public comment have a right to anonymity and must be given the same amount of time to speak. The policy body is not required to respond to public comment.

Mr. Zarefsky concluded his remarks and reminded Trustees to sign the Sunshine Ordinance declaration statements distributed at the meeting, and return them to Judy Gough, Executive Secretary, for filing with the Ethics Commission. Deputy City Attorney Zarefsky was thanked for his presentation. There was no public comment.

B. Consideration and Possible Action to Approve the Minutes of the December 12, 2002 Meeting of the Executive Committee of the Board of Trustees

There being no discussion among the Trustees or members of the public, the minutes of the December 12, 2002 meeting of the Executive Committee of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

C. Report on 2002 Year-End Gifts of Works of Art – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation

Two acquisitions recommended for purchase by the Acquisitions Committee at its December 3, 2002 meeting were presented. Lynn Orr, Curator of European Art, discussed Love and the Maiden, 1977, a masterpiece of the Victorian aesthetic movement by British artist John Roddam Spencer Stanhope. Trustees were encouraged to view the painting in Gallery 17 following the meeting. Timothy Burgard, Curator of American Art, presented Study, New York, 1934, by John Marin, one of the most influential and important American artists of the 20th century. This painting, which was on view at the meeting, is regarded as perhaps Marin's greatest New York painting.

Chair Merriam then presented the Report on 2002 Year-End Gifts of Works of Art as listed in Appendix I of these minutes. He reported that the remaining 25% interest in a major painting, Night Life, 1962, by Stuart Davis, was bequeathed to the Museums by an Honorary Trustee, who died in 2002. Curator Burgard noted that Night Life expresses Stuart Davis's belief in the centrality of jazz to the development of American modernism. Davis was a major innovator in the development of modernism and abstraction in America.

Additional 2002 year-end gifts were particularly acknowledged by Chair Merriam as follows: 1) 14 objects from Africa, Nepal, and North America (Eskimo); 2) an additional 25% partial interest in PreColumbian by Mark diSuvero; 3) the remaining 10% interest in Portrait of Albert Post by Winslow Homer; 4) a 45% interest in Yellow Form by Arthur Dove; 5) 90% interest in 22 contemporary drawings; and 6) three rare fragments from Asia -- Fragment of a carpet, 16th-17th century; Fragment of a garment (?), 13th-14th

century; and Fragment of a garment (?), 13th-14th century. The Board of Trustees recognized the generosity of the donors of the 2002 year-end works of art with sincere appreciation.

D. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park

1. Report on a Letter to the San Francisco Planning Commission on the Draft Environmental Impact Report for the Concourse Authority Underground Parking Facility

The appended letter to the San Francisco Planning Commission regarding the Draft Environmental Impact Report (DEIR) for the Concourse Authority Underground Parking Facility, proposed for signature by President Wilsey and Director Parker, was distributed for review and comment. Mr. Parker advised that the DEIR was published by the San Francisco Planning Commission in late December 2002. The DEIR did not find any negative impacts that could not be mitigated from the underground garage.

It was explained that in an effort to be comprehensive and explore a number of different options, the DEIR includes some information and alternatives, which are not in the best interest of the New de Young Museum. In particular, Phase II, Alternative C and Alternative E significantly reduce access to the Museum. For example, Alternative E addressed on page 8 of the appended letter, would move the passenger loading zones to the east, resulting in a distance of over 1,000 feet to the entry of the Museum, which is a considerable distance for disabled visitors, seniors, and families with young children. Mr. Parker advised that Proposition J was passed by San Francisco voters in June 1998 as a means to help the Museums (the Academy and the de Young) remain in their historic sites within Golden Gate Park by guaranteeing access while providing much needed improvements in the Concourse area and the Park. In the Proposition, the term "pedestrian oasis" is used without specific definition. An extreme interpretation of "pedestrian oasis" could be one that prohibits vehicles in and around the Concourse. However, it is believed that this was not the intent of Proposition J. Another view of the "pedestrian oasis" acknowledges its applicability to the core and depressed bowl area of the Concourse, but does not recognize its extension to the front doors of the Academy of Sciences or New de Young Museum. Another view of "pedestrian oasis" is one which includes a broad number of improvements for pedestrians in the area that would create a sense of an "oasis." These improvements include new and improved pedestrian walkways, increased landscaping, reduction of vehicular paved areas, traffic calming measures, as well as pedestrian-friendly park features such as the de Young's two new garden areas.

The Fine Arts Museums' review of the DEIR found the document to be generally thorough and to reasonably describe complicated changes and potential impacts for Phase I (the building of the underground, two pod, 815 space parking facility), Phase II (the construction of an underground bypass from 8th Avenue to Middle Drive), and the numerous alternatives associated with the underground garage project. Furthermore, with

regard to Phase I, the Museums believe that the proposed transit and shuttle changes will be consistent with the mandate of Proposition J and the Concourse Authority's responsibility to: 1) construct and operate the proposed parking garage; 2) design and implement improvements to enhance the natural and scenic landscape of the Concourse; and 3) to implement traffic, transit and other improvements to the Concourse and broader park necessary or appropriate to ensure access for all of the public. Detailed comments to the DEIR contained in the Museums' letter are provided to help ensure the document's clarity and completeness when it goes forward for certification.

However, Phase II, Alternative C (Phase I with access limited to MUNI and emergency vehicles) and Alternative E are felt to be in conflict with Proposition J. These changes to the Concourse area do not enhance any of the three objectives stated in the previous paragraph and, in fact, are directly contrary to objective 3, to improve and ensure access. These three alternatives actually restrict access; succeeding in cutting the Concourse off from the neighborhoods to the north and to any visitors arriving from that direction. For reasons that are not clear, alternatives contrary to Proposition J have been included for analysis in the DEIR and, therefore, their consistency or lack thereof with the intent of Proposition J needs to be addressed.

Mr. Parker advised that the proposed DEIR comment letter includes a communication dated December 9, 2002 signed by President Wilsey and himself to Michael Ellzey, Executive Director of the Golden Gate Concourse Authority, which states the Museums' position on the necessity of full access to the New de Young Museum. The Museums' commitment to the public includes ensuring that all visitors have a convenient and appropriate means to access the Museum and other Concourse institutions. Access to the de Young by public and private transportation is vital to the ongoing health and mission of the museum and its outreach programs to the diverse communities and groups of the Bay Area. The December 9, 2002 letter was strongly supported by the Executive Committee at its December 12, 2002 meeting.

The Board of Trustees endorsed the appended letter to the San Francisco Planning Commission on the DEIR for the Concourse Authority Underground Parking Facility, which states for the record, the Museums' comments on critical issues of access to the New de Young Museum.

2. Consideration and Possible Action to Adopt a Resolution Congratulating the Asian Art Museum on Its Move to the New Civic Center Site

President Wilsey advised that the Asian Art Museum has moved from the de Young Museum building in Golden Gate Park to its new Civic Center site in preparation for its opening on March 20, 2003. She read the following resolution:

WHEREAS, The long-standing relationship between the Asian Art Museum of San Francisco and the Fine Arts Museums of San Francisco is one of mutual respect and consideration; and

WHEREAS, In 1959, Avery Brundage and his wife, Elizabeth, agreed to donate part of his magnificent Asian art collection to the City of San Francisco on the condition that the City would build a new de Young Museum wing to house the collection; and

WHEREAS, A bond issue on the City's 1960 ballot to replace the west wing of the de Young Museum with a building to house the Brundage collection passed with an overwhelming majority, and the new wing opened to great acclaim in 1966; and

WHEREAS, In keeping with Mr. Brundage's wishes for autonomy for his collection, the City established the Center for Asian Art and Culture in 1969, which became the Asian Art Museum of San Francisco in 1972, a separate entity from the M. H. de Young Memorial Museum; and

WHEREAS, Upon his death in 1975, Mr. Brundage bequeathed his remaining art collection to the Asian Art Museum, creating a major collection of Asian art in an American museum; and

WHEREAS, In 1987, the City approved a plan to revitalize the Civic Center, which included the construction of a new main public library, followed by the passage in 1994 of a bond measure to renovate the "old" Main Library in the Civic Center as the future home of the Asian Art Museum; and

WHEREAS, The new Asian Art Museum, designed by renowned Italian architect Gae Aulenti, will open to the public in Spring 2003; now, therefore, be it

RESOLVED, That after residing side by side in the former de Young Museum building for more than thirty-five years, the Fine Arts Museums bids a fond farewell to the Asian Art Museum; and, be it

FURTHER RESOLVED, That the Board of Trustees and staff of the Fine Arts Museums of San Francisco do hereby congratulate the Asian Art Museum of San Francisco on accomplishing the move to its new, expanded facility in the Civic Center, and extend heartfelt and warmest wishes for every future success.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1427.**

E. Report on the Resignations of Alix Phillips Becker, Tamara Fritz, and Ann L. Johnson from the Board of Trustees of the Fine Arts Museums of San Francisco

President Wilsey reported that Alix Phillips Becker, Tamara Fritz and Ann L. Johnson have resigned from the Board of Trustees of the Fine Arts Museums of

San Francisco. Travel schedules and other commitments preclude their active participation as Trustees at this time.

F. Report on the Cancellation of the February 13, 2003 Executive Committee Meeting

President Wilsey reported that the February 13, 2003 meeting of the Executive Committee of the Board of Trustees has been cancelled.

IV. Director's Report – Harry S. Parker III

A. Consideration and Possible Action to Approve Loan Requests

Mr. Parker presented the following loan requests:

1. From: Iris & B. Gerald Cantor Center for Visual Arts at Stanford University

   For: Long-term loan; one-year renewal
   Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Stanford, CA: 6/2002 – 6/2003

   John Singleton Copley (American, 1738-1815)
   Joshua Henshaw, circa 1770
   Oil on canvas, 50 ¼ x 40 (127.6 x 101.6 cm)
   1943.4
   Fine Arts Museums of San Francisco, Mildred Anna Williams Collection

   Stipulations: The painting will be accompanied by a FAMSF courier upon return. All related expenses will be paid by the requesting organization.

2. From: Adelson Galleries, New York, New York

   For: Maurice Prendergast: Paintings of America
   Adelson Galleries, New York, New York: 5/15/03-6/20/03

   Maurice Brazil Prendergast (American, 1859-1924)
   Promenade at Nantasket, ca. 1900-1905
   Watercolor over graphite on wove paper, 31.5 x 49.1 cm. (sheet)
   1979.7.83
   Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

Stipulations: The watercolor will be accompanied by a FAMSF courier to and from New York City. All related expenses will be paid by the requesting organization.

3. From: Brunnier Art Museum, Iowa State University, Ames, IA

For: Main Street by Sinclair Lewis
Brunnier Art Museum, Iowa State University, Ames, IA: 1/13/04-5/8/04

Grant Wood (American, 1891-1942)
The Perfectionist, 1936
Black and white crayon, graphite, black ink, and white opaque watercolor on brown wove paper, 65 x 50.7 cm (sheer)
1979.7.106
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

Stipulations: The watercolor will be accompanied by a FAMSF courier to and from Ames, IA. All related expenses will be paid by the requesting organization.

A motion was made and seconded to approve the loan requests noted above. There was no discussion among Trustees or members of the public. The Board of Trustees voted unanimously to approve the loans subject to the conditions stated.

B. Report on the San Francisco Museum and Historical Society Advisory Committee and the Re-Use Proposal for a New San Francisco Museum and Historical Society Located at the San Francisco Old Mint, 88 Fifth Street, San Francisco

Mr. Parker reported that the Old Mint Task Force met on January 16th to review the three re-use proposals (San Francisco Museum and Historical Society [SFMHS], a private membership club/hotel, and a low income housing proposal) for the San Francisco Old Mint. The SFMHS re-use proposal was well received. The Old Mint Task Force concurred that the history museum proposal provided the most public benefit and access and had strong community-based support. The Task Force will reconvene on January 29th to make a final recommendation to the Mayor and Board of Supervisors to enter into an exclusive negotiating agreement with one of the three development entities.

In June 2002, the Board of Supervisors passed an ordinance creating a SFMHS Advisory Committee to study the creation of a major San Francisco history museum. The Fine Arts Museums are represented on the Advisory Committee by President Wilsey and Charles Crocker. Ira Michael Heyman, former chancellor of the University of California at Berkeley and former secretary of the Smithsonian Institution, serves as Acting Chair

It is expected that a serious San Francisco history museum with professional capability will emerge and that the Fine Arts Museums can consider the transfer of its San Francisco history collection to that entity at some time in the future. Mr. Parker pointed out that the Fine Arts Museums' San Francisco history collection was once housed in the west wing of the de Young Museum, which was rebuilt to house the Asian Art Museum. The FAMSF San Francisco history collection consists of more than 1,000 objects, which could constitute a core collection for a San Francisco history museum.

Mr. Parker will keep the Board apprised of developments.

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period July 1 through September 30, 2002

Mr. Parker advised that the City's Sunshine Ordinance requires the Fine Arts Museums to disclose the amount and source of all gifts received. He presented the following resolution, which acknowledges funding expended by the Corporation of The Fine Arts Museums for the period July 1 through September 30, 2002:

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $4,722,290 expended by the Corporation of The Fine Arts Museums for operations and $2,811,676 for the New de Young Museum in Golden Gate Park during the period July 1 through September 30, 2002.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1428.**

D. Consideration and Possible Action to Adopt a Resolution Acknowledging a Bequest Received by the Fine Arts Museums of San Francisco During the Period July 1 through September 30, 2002

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge the following bequest received during the period July 1 through September 30, 2002:

Kathryn Dodd Estate - $353,212.81

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1429.**

E. Consideration and Possible Action to Adopt a Resolution Authorizing the Board President and Director of Museums to Submit the Fiscal Year 2003-2004 City Budget Request

Mr. Parker presented the following resolution authorizing the Board President and Director of Museums to submit the Fiscal Year 2003-04 City Budget Request.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Board President and the Director of Museums to sign and submit the Fiscal Year 2003-2004 City Budget request for the Fine Arts Museums of San Francisco.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1430.**

F. Update on the City Budget

Mr. Parker commented on the difficult budget shortfalls facing the City of San Francisco and the State of California. The City is considering a number of options to reduce expenses, such as voluntary time off for salaried employees and the elimination of certain jail facilities. It was noted that the Museums' City budget is funded by Hotel Tax proceeds, and that the Museums were subject to a 20% cut last fiscal year. Other City General Fund departments were not affected at that time.

G. Current and Future Exhibits

Lynn Orr, Curator of European Painting, discussed the *Leonardo da Vinci and the Splendor of Poland* exhibition, which opens at the Legion of Honor on March 8 and runs through May 18, 2003. Perhaps the best known work of art in the exhibition is da Vinci's Lady with an Ermine, ca. 1490, one of Europe's celebrated paintings and a measure of the quality of collecting achieved by Poland into the 19th century. This painting will be accompanied by approximately 75 other works by European masters from the 15th through the 19th centuries, as well as a group of paintings by Polish masters from the 19th century. The paintings are drawn from Poland's leading national collections and feature works by Vigée-Lebrun, Winterhalter, Ribera, Bellotto, and Alma-Tadema.

Dr. Orr proceeded to discuss a *Degas Sculpture* exhibition scheduled for October 18, 2003 to February 8, 2004 at the Legion of Honor. Following the death of Edgar Degas in 1917, seventy-four wax sculptures, or maquettes, were cast in Paris in 1919. Only four

institutions hold the complete casting series. Through the Fine Arts Museum in San Paolo, Brazil, the Fine Arts Museums of San Francisco has the opportunity to exhibit the complete casting of the seventy-four Degas sculptures.

H. Other Informational Item

1. Resignation of Steve Nash, Associate Director and Chief Curator

With great regret, Mr. Parker announced the resignation of Steve Nash as Associate Director and Chief Curator. Two years ago, Dr. Nash accepted an assignment to work with Ray Nasher and Renzo Piano on the planning and construction of the Nasher Sculpture Center in Dallas, which is scheduled to open in October 2003. The demands of the Nasher Sculpture Center require a full-time commitment, and, reluctantly, Dr. Nash is resigning his position at the Fine Arts Museums. Mr. Parker noted that he and Dr. Nash have worked closely together for over twenty-three years and acknowledged his countless accomplishments at the Fine Arts Museums, particularly the establishment of respected acquisitions and exhibitions programs. The Board of Trustees recognized Dr. Nash and his dedication to the Fine Arts Museums with a heartfelt and prolonged round of applause.

Dr. Nash stressed the difficulty in reaching his decision, emphasizing his enormous pride in the Fine Arts Museums and the great affection he holds for the Museums and members of the FAMily. He expressed appreciation to the Board of Trustees for its support and commitment to the Museums.

On behalf of the Board of Trustees, President Wilsey thanked Dr. Nash for his efforts and extended wishes for every success at the Nasher Sculpture Center. Again, the Board of Trustees acknowledged Dr. Nash with a round of applause.

Mr. Parker then announced the appointment of Robert Futernick to the position of Associate Director of Museums. During Dr. Nash's absence, Mr. Futernick served as Acting Associate Director, ably managing the collections-oriented departments. Mr. Parker introduced Debra Evans, who has been promoted to the position of Head Conservator of Prints and Drawings, a position formerly filled by Mr. Futernick. The Board of Directors recognized Ms. Evans and Mr. Futernick with a round of applause.

2. *Henry Moore: Celebrating a Gift* and *Big Prints*

Dr. Nash discussed the exhibition, *Henry Moore: Celebrating a Gift*, which presents the recent acquisition of a sculpture entitled, Working Model for Sheep Piece by Henry Moore. The exhibition also features a related group of Moore's sculpture, prints and drawings, and a tapestry. These works come from the collection of Leonard and Sophie Davis through their son, Alan Davis. The *Big Prints* exhibition of about fifteen prints celebrates the trend for "big" in printmaking through the 1970s, 1980s, and 1990s, and includes works by Helen Frankenthaler, Robert Rauschenberg, Ellsworthy Kelly, and

Roy Lichtenstein. Trustees were encouraged to view the exhibits in Legion Galleries 1 and 2 following the meeting.

V. Public Comment

Members of the public may address the Board of Trustees on items not on the agenda that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President of the Board of Trustees may limit the total comment to thirty minutes. There was no public comment.

VI. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

Date	Time	Location
February 13, 2003	noon	6th Floor, 233 Post Street / **canceled**
March 13, 2003	noon	6th Floor, 233 Post Street
May 8, 2003	noon	6th Floor, 233 Post Street
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
April 10, 2003	3 p.m.	Board Room, Legion of Honor
June 12, 2003	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
February 13, 2003	Tribal Arts Show Gala Preview
March 6, 2003	Opening of *Leonardo da Vinci and The Splendor of Poland*
March 10-14, 2003	Bouquets to Art
May 18-25, 2003	Museum Associates Trip to the Adirondacks Maine

D. **Current and Future Exhibitions (*Exhibitions organized by FAMSF)**

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Mexico)	10/03/02-06/30/03	
Max Ernst: Surrealism in Artists' Books*	10/05/02-02/23/03	Legion L
Philip Guston's Poor Richard*	10/12/02-02/15/03	Legion 1
Fan and Costume Rotation*	10/26/02-ongoing	Legion 9 a/c
Casting a Spell: Winslow Homer, Artist and Angler*	12/07/02-02/09/03	Legion A-E, Rosekrans
Hard Edge: Abstract Prints from Albers to Held*	12/21/02-02/09/03	Legion F
Big Prints*	01/25/03-05/18/03	Legion 1
Henry Moore: Celebrating a Gift*	01/25/03-05/18/03	Legion 2
Frank Lobdell: The Continuity of Creativity*	03/01/03-05/25/03	Legion 14
The Evolution of Imagery: The Sketchbooks of Frank Lobdell	03/01/03-06/15/03	Legion L
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	Legion A-F Rosekrans
Bouquets to Art	03/11/03-03/14/03	Legion All
Black and White Prints from the 1970s*	05/31/03-09/28/03	Legion A
Italian Illuminated Manuscripts from the Lehman Collection	06/07/03-08/24/03	Legion 1-2
Indian Photography from the Ehrenfeld Collection*	09/14/03-01/04/04	Legion1-2
Degas Sculptures	10/18/03-02/08/04	Legion B-F, Rosekrans

VII. Adjournment - Diane B. Wilsey, President

There being no further business, President Wilsey adjourned the meeting at 4:30 p.m.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which the matters were considered.
famsfbtm031

Appendix I

FINE ARTS MUSEUMS OF SAN FRANCISCO

Report of
2002 Year End Gifts of Works of Art

In accordance with resolutions adopted by the Board of Trustees of The Fine Arts Museums Foundation on December 12, 2002 and the Executive Committee of the Board of Trustees of the Fine Arts Museums of San Francisco on December 12, 2002, the gifts on the following pages were accepted by the Director of Museums, or his designee, for the period from December 3, 2002 (last Acquisitions Committee meeting) through December 31, 2002.

AFRICA, OCEANIA, AND THE AMERICAS

Kongo, Democratic Republic of Congo, Africa
Kongo Ceremonial Baton, early 20th century

Kongo or Yombe, Democratic Republic of Congo, Africa
Maternity Figure, late 19th century

Lega, Democratic Republic of Congo, Africa
Lega Janus-headed amulet, 20th century

Luba, Democratic Republic of Congo, Africa
Pendant, 19th century

Luluwa, Democratic Republic of Congo, Africa
Luluwa torso, 20th century

Yoruba, Nigeria, Africa
Ogboni Figures, 20th century

Inuit, Greenland, Europe
Inuit Scrimshaw object, 20th century

Inuit, Greenland, Europe
Inuit Scrimshaw objects, 20th century

Democratic Republic of Congo, Africa
Blade currency

Fang, Gabon, Africa
Helmet mask

Mossi, Burkina Faso, Africa
Whistle

Nigeria, Africa
Snake

Pende, Democratic Republic of Congo, Africa
Pendant (ikhoko)

Bamileke, Cameroon, Africa
Doorway frame

Bamileke, Cameroon, Africa
Beaded figure

AFRICA, OCEANIA, AND THE AMERICAS

Burkina Faso, Africa
Lobi pendant

Tsogho, Gabon, Africa
Face mask

Nepal
Face Mask

Basa, Gabon, Africa
Dance crest

Gabon, Africa
Face mask

Pende, Democratic Republic of Congo, Africa
Pendant

Eskimo, United States, North America
Charm in the shape of a sea otter

AMERICAN ART

Stuart Davis (American, 1894-1964)
Night Life, 1962

Robert Wilson Hyde, (American) active 19th-20th century
Hand-illuminated motto

Stockton Art Pottery, Stockton, California
Ewer (Reckson ware)

John O. Bellis (American) 1872-1943
Tray (from Dresser Set)

John O. Bellis (American) 1872-1943
Bowl, sterling silver

John O. Bellis (American) 1872-1943
Mirror (from Dresser Set)

John O. Bellis (American) 1872-1943
Clothes Brush (from Dresser Set)

AMERICAN ART

John O. Bellis (American) 1872-1943
Hair Brush (from Dresser Set)

Porter Blanchard (American) 1886 - 1973
Bowl

Paul Elder (American) 1872-1948
Candlesticks, 1904

Hans Jauchen (American) 1883-1970
Vase

Hans Jauchen (American) 1883-1970
Melpomene

California Faience, Berkeley, California
Tea Tile

California Faience, Berkeley, California
Tea Tile

Niloak Pottery, Benton, Arkansas
Vase

Stockton Art Pottery, Stockton, California
Vase

Mark di Suvero (American) b. 1933
PreColumbian, 1965

Winslow Homer (American) 1836 - 1910
Portrait of Albert Post, circa 1864

Arthur Dove (American, 1880-1946)
Yellow Form, ca. 1942

PRINTS AND DRAWINGS

Edward Weston (American) 1886 - 1958
F. Edward Hanley, Ph.D., Bradford, Pennsylvania; September 19, 1940, 1940

Dorothy Barnes Gill
Athens Basket, 1987

Michael Bergt
Vault Study, 2000

Isabel Bishop
Students at Lunch, 1981-82

Hans Burkhardt
Abstract & Geometric Forms, 1943

Thomas Cornell
Model, 1971

Roy De Forest
Lost in Great Canines, 1989

Jimmy Ernst
(2 pieces), 1952

John Ferren
Death of a Flower, 1934

James Guy
Mysterious Wound, 1940

Roberto Marquez
Rose Garden, 1991

Jan Matulka
Propeller and Anchor, ca. 1928

Georges Mazilu
The Ballplayers, 1996

Georges Mazilu
Red Rhinocerous, 1993

PRINTS AND DRAWINGS

Howard Newman
Poet, 1998

Gladys Nilsson
Poster Girl, ca. 1965

Gabor Peterdi
Nature's Fantasy

Stone Roberts
Mark Still Life, 1981

Theodore Roszak
Number 3, ca. 1932

Laura Shechter
Still Life with Two Cloths, 1979

Joseph Stella
Untitled

Scott Urness
Interior, 1985

Abraham Walkowitz
New York, 1910

Artist: Singer (American) active 1972; Printer: Tea Lautrec Litho (American) active 1972
Bill Graham Presents in San Francisco: The Rolling Stones June 6 & 8
Winterland, 1972

Jim Dine (American) 1935 -
Self-Portrait, 2000

C.H. Smith (American) active 1856
Child Holding Inlaid Case, 1856

John Plumbe, Jr. (Welsh-American) 1809 - 1857
Young Man Holding a Riding Crop, ca. 1850

PRINTS AND DRAWINGS

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Henri Gervex, thirty-eighth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Benjamin Constant, third plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Gaspard-Félix Tournachon (Nadar) (French) 1820 - 1910; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Isadore Alexandre Auguste Pils, sixty-sixth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Théodule Ribot, seventieth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1878 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Mariano José-Maria-Bernardo Fortuny, thirty-third plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

Photographer: Anonymous (French) ; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Bouguereau, thirteenth plate in this bound selection of 81 illustrated essays from the series, Galerie contemporaine, littéraire, artistique, circa 1876 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Alfred Stevens, seventy-fifth plate in the series Galerie Contemporaine, Littéraire, Artistique, circa 1876 - 1894

PRINTS AND DRAWINGS

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Octave Tassaert, a plate from the series Galerie Contemporaine, Littéraire, Artistique, circa 1877 - 1894

Photographer: Ferdinand Mulnier (French) active 1870 - 1876; Publisher: Galerie contemporaine, littéraire, artistique (French) active 19th century; Photo publisher: Goupil et Cie. (French) active 19th century
Auguste Preault, a plate from the series Galerie Contemporaine, Littéraire, Artistique, circa 1877 - 1894

Edouard Krug (French) 1829 - 1901
Self- Portrait, ca. 1870

Erik Desmazieres (French) 1948 -
Le Potager de Besanceuil, 1988

Artist: Roy Lichtenstein (American) 1923 - 1997; Printer: Fine Creations, Inc. (American) active 1968; Publisher: H.K.L. Ltd. (American) active 1968
Merton of the Movies: Minnesota Theatre Company, Tyrone Guthrie Theatre, 1968

Karel Appel (Dutch) 1921 -
Black Passion, 1977

Richard Lindner (American) 1901 - 1978
How It All Began, 1969

Richard Lindner (American) 1901 - 1978
The Couple, ca. 1968

Artist: Richard Lindner (American) 1901 - 1978; Publisher: Circle Gallery, Ltd. (American) active 1977; Publisher: Metropolitan Opera Association (American) active 1977
Der Rosenkavalier, 1977

Artist: Robert Rauschenberg (American) 1925 - ; Publisher: Ace Gallery (American) active 1978 - 1979
Portland Center for Visual Arts, 1978 - 1979

William T. Wiley (American) 1937 -
Sound and Time Enter the Forest, 1993

PRINTS AND DRAWINGS

Leonard Baskin (American) 1922 - 2000
Hidatsa Medicine Man, 1972

Leonor Fini (Argentine) 1908 - 1996
Sphinx on Orange Ground, 1975

Sam Francis (American) 1923 - 1994
Chicago International Art Exposition, The Tenth Anniversary, 1980-1989, 1989

Sam Francis (American) 1923 - 1994
Unititled, 1975

Sam Francis (American) 1923 - 1994
Untitled, 1968

David Gilhooly (American) 1943 -
Jackson Pollack's Dog, 1987

Paul Jenkins (American) 1923 -
Mandala - Self Portrait, 1981

Sam Francis (American) 1923 - 1994
Sam Francis, May 1 - June 13, 1980, Smith Anderson Gallery, Palo Alto, CA, 1980

Matt Phillips (American) b. 1927
Montana, 2002

Matt Phillips (American) b. 1927
Untitled (Montana Sketches), 2002

Matt Phillips (American) b. 1927
Pac Bell Night Game from the Night Baseball series VII, 2001

David Row (American) b. 1949
Untitled, 1995

Jerry N. Uelsmann (American) active 1960 - 1969
Massacre of the Innocents, 1964

Artist: Richard Diebenkorn (American) 1922 - 1993; Publisher: The Original Press (American) active 1965
Untitled (Seated Woman Putting on Shoes), 1965

PRINTS AND DRAWINGS

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Woman Seated in Director's Chair), 1965

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Reclining Woman, Striped Shirt, Crossed Legs), 1965

Artist: Richard Diebenkorn (American) 1922 - 1993; Printer: Joseph Zirker (American) 1924 - ; Publisher: The Original Press (American) active 1965
Untitled (Seated Woman Drinking from a Cup), 1965

Artist: Enrique Chagoya (American, b. Mexico) 1953 - ; Printer: Trillium Press (American)
Untitled (May All Your Troubles Be Little Ones), 2002

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Title Page from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Rider Standing by his Horse from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Seated Youth Leaning Against an Urn from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Three Soldiers and a Boy from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Two Soldiers and Two Women from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Woman with her Hands on a Vase and A Soldier and a Slave from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Standing Philosopher and Two Other Figures from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
A Woman with her Arms in Chains and Four Other Figures from the series Vari Capricci, 1785

PRINTS AND DRAWINGS

Giovanni Battista Tiepolo (Italian) 1696 - 1770
Death Giving an Audience from the series Vari Capricci, 1785

Giovanni Battista Tiepolo (Italian) 1696 - 1770
The Astrologer and the Young Soldier from the series Vari Capricci, 1785

TEXTILES

Turkey, Asia
Kilim panel, 18th - 19th century

Turkoman people (Arabachi sub-group), Asia
Storage bag (chuval), 19th century

Afghanistan, Turkoman people, Ersair subgroup
Main Carpet, 19th century

Northern Afghanistan, Balluch people
Carpet, early 20th century

Turkmenistan, Turkoman people, Tekke subgroup
Storage bag, 20th century

Chile, Arica, Nasca culture
Belt

Bolivia
Cocoa Bag (ch'uspa)

Bolivia
Cocoa Bag (ch'uspa)

Peru, Huari culture
Weaving Basket, ca. 600 - 1200

Peru, South America
Bag, 1st century century BC - 2nd century AD

Turkey, Asia
Fragment of a carpet, 16th - 17th century

TEXTILES

Asia
Fragment of a garment (?), 13th - 14th century

Asia
Fragment of a garment (?), 13th - 14th century

Dida, Ivory Coast, Africa
Hat

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Kirdi, Cameroon, Africa
Woman's cache-sexe

Melanesia, Papua New Guinea
Head ornament

Laos, Asia
Skirt (lao-nua), 19th century

United States, North America
Paper dress and bloomers, ca. 1965 - 1970

United States, North America
Halter neck paper jumpsuit, ca. 1965 - 1970

United States, North America
Paper 'meditation mini' dress, ca. 1965 - 1970

FINE ARTS MUSEUMS of SAN FRANCISCO

Office of the Director
California Palace of the Legion of Honor
M.H. de Young Memorial Museum

January 23, 2003

Shelly Bradford Bell, President
Planning Commission
City and County of San Francisco
1660 Mission Street
San Francisco, CA 94103

Paul Maltzer
Environmental Review Officer
Planning Department
City and County of San Francisco
1660 Mission Street, Suite 500
San Francisco, CA 94103

Re: Draft Environmental Impact Report
Golden Gate Park Concourse Authority Projects
Planning Department File No. 2001.911E

Dear President Bell, Commissioners and Paul Maltzer:

This letter is to formally comment on the Draft Environmental Impact Report for the Golden Gate Park Concourse Authority Projects.

Proposition J was put before the voters and passed overwhelmingly in June 1998, as a vehicle to help the Museums (Academy and de Young) stay in their historic sites within Golden Gate Park by guaranteeing access while providing much needed improvements in the Concourse area and broader Park. We support Proposition J, the Concourse Authority's efforts and commend the Planning Department on a thorough and thoughtful Draft EIR.

We do have some comments and concerns, which we hope the decision makers will consider in preparation of the Final EIR and in future decisions and approvals. The following comments are organized by the corresponding section of the EIR and are not in any order of importance.

1. **Project Description**

Please note that under the list of approvals required, the Board of Trustees of the Fine Arts Museums should be added. The garage plans involve construction within the property under the control of the Fine Arts Museums and therefore, approval by our Board will be required.

Administrative Officer
[illegible]
tel [illegible]

2. **Visual Quality**

a) Ventilation Shafts

Page 58 describes stainless steel and concrete ventilation shafts to be hidden behind existing trees and new landscaping. Figure 3, page 7, shows the diagrammatic location of the shafts. Under Air Quality, page 183, the shafts are described as 10' high and 14' wide. The conclusions of the Visual Quality section, page 58, are that these "would be concealed behind existing trees and new landscaping and would not be visible from the Concourse or along the existing pedestrian path to the Concourse" and would "therefore, not alter the general visual character of the Music Concourse vicinity..."

The location of one shaft is shown immediately adjacent to the de Young's new Children's Garden of Enchantment, an area characterized by the Pool of Enchantment, seating areas, the historic palm trees, and low plantings of perennials. The shaft is shown just to the north/east, on the slope down to the path that connects the Children's playground (at 9th Avenue) with the Concourse area. We are very concerned about the location of the shaft and have suggested to the project sponsor that an alternative location for the shaft be found further to the north near the roadway (Kennedy Drive) where it would be easier to shield the shaft with landscape material and its noise would be less disruptive if closer to the road.

Furthermore, plans have been considered by the Recreation and Park Department and Museum to connect the Children's playground at 9th Avenue to the de Young's Children's Garden with a new path from the pedestrian tunnel under JFK up the slope and directly into the Children's Garden. If the location of the shaft is not carefully considered, its placement could prevent this path from being installed or be an eye sore along its route.

Ventilation shafts are typically not visually pleasing, make noise and have unpleasant and unhealthy emissions (see comments in Air Quality). The design of these shafts, their location and the mitigating plantings need to be studied carefully; otherwise, we believe they could have a significant impact on the environment, particularly our Children's Garden and the pedestrian path nearby.

b) Tree Removal, Preservation and Replacement

The Draft EIR identifies the trees to be removed with Phase I, on page 60, the trees to be removed by Phase II, on page 61. This implies that no other trees will be removed or endangered within the construction area. No mention is made of a tree preservation plan to protect valuable trees or other plant material in areas adjacent to the construction activities. Further, no discussion occurs as to the long-term ability of the Park Department or the Museum to plant and maintain shrubs and major trees over and adjacent to the tunnel and garage structures.

The Museum has developed a plan for preservation of mature trees along JFK and along the north/east edge of the Museum's site. We have also developed an extensive planting plan in consultation with the Recreation and Park Department for these areas. Further, we transplanted the historic palms to a special nursery in Golden Gate Park so they can be returned to the front entry plaza and Children's Garden of the new de Young. It is important that the palms as well as the other preserved trees and new plantings be able to survive and thrive in their new environment and that they can be maintained and replaced, as necessary, in the future.

We assume that adequate structural capacity and soil depth will be maintained such that mature trees can thrive, future plantings of shrubs and major trees can occur, and/or maintenance of these plants and trees can occur.

c) Barricades at Kennedy Drive under Phase II

When viewing the proposed views in Figures 16 and 17 for Phase I, it is clear that through road narrowing and the other proposed changes under Phase I that there is an overall improvement in the organization and expansion of landscape elements along and between roadways. However, no such views are provided for Phase II.

Phase II involves a partial closure of the connection of Kennedy Drive with the Concourse, restricting access from the north solely to Muni and emergency vehicles. Per the Draft EIR, page 129, the restriction would be accomplished with signage and enforcement only but finds that "enforcement would be difficult without physical barriers or constant presence of traffic control officers." If it is likely that physical barriers would need to be employed, the design of those barriers could be a visual quality issue. Certainly, the temporary barriers employed currently for Sunday road closure as pictured in Figures 15 and 16 are unattractive and not in keeping with the improvements proposed under Phase I.

3. Historic Resources

The Historic Resources section of the Draft EIR regarding Phase I, particularly pages 89, 90 and 91, discusses how the incorporation of the elements required for Phase I will maintain the overall historic circulation patterns within the Music Concourse, maintain established elements of pedestrian circulation, and will maintain the Music Concourse's orientation to the Park. It goes on to say on page 93 that the landscape plan would "preserve the basic configuration, layout and landscaping of the Music Concourse and surrounding landscape" and that proposed changes to Academy Drive and Tea Garden Drive "would be narrowed and restored to a condition similar to their early 20th Century configuration.

The Phase II discussion identifies on page 95 that the Underground Through Street "would alter important features of Golden Gate Park. Specifically, the Kennedy Drive entry ramp and tunnel route would require the removal of an historic windbreak grove and would change the spatial organization of the Music

Concourse and Rhododendron Dell (both eligible for individual listing on the National Register)." The discussion continues to the conclusion that there would be significant adverse impacts that could not be mitigated with regard to the Rhododendron Dell.

We agree with this finding but believe it should be expanded to discuss the significant negative impact potential for alteration to the historic patterns of the Music Concourse, the historic relationship of the Music Concourse to the Park and the broader City, and the spatial organization of the Music Concourse. Although discussed relative to Phase I, the discussion here is not detailed enough. The separation of Kennedy Drive from the Music Concourse will have a significant impact on the historic patterns of the Music Concourse. The historic patterns include both pedestrian and vehicular patters as organizing elements and in altering these, Phase II can be seen to also alter the spatial relationships of the Concourse by disrupting these organizational elements as well as how people experience the Concourse. Further, the overall relationship of the Music Concourse to the broader Park and to the surrounding City, particularly its northern neighborhoods, will be drastically changed. The Concourse is also the heart of the Park, and its connection to the north and to the south, is an important urban planning connection that links the recreational activities of the Concourse, its museums and other features, and its many events and activities, with the community. Alteration of these features as proposed in Phase II is a significant impact and should be discussed. It does not appear that there would be any available measures to mitigate these adverse impacts.

Likewise, the Alternatives' analyses should also include this discussion. Alternatives C and E would have the same significant impact on historic patterns and orientation as Phase II.

4. **Transportation**

a) Significance Criteria

The Draft EIR on page 115 discusses that CEQA does not require environmental documents to propose mitigation measures solely because a project is expected to generate parking shortfalls. However, if a parking shortfall creates a substantial increase in traffic circulation due to vehicles circulating in search of parking, it could easily impact the level of service operations of the intersections.

b) Baseline plus Project Conditions

Analysis: The discussion under Step 3 identifies that "assignment of vehicle trips associated with the parking was different for Parking Variant 1 than Parking Variant 2" but does not discuss the findings nor does it discuss wrapping in the loss of parking associated with proposed Saturday closure of JFK into either Variant.

Surface Circulation Changes:

Phase II Assumptions: Page 128 of the Draft EIR finds that with Phase II "it is anticipated that almost all of the existing traffic on Academy

Drive and Tea Garden Drive would divert to the tunnel." While this may be true, it would be prudent to assume as alternatives, other changes, such as some percentage of drivers diverting to the Stanyan/Lincoln Avenue route to reach the southern side of the Park rather than entering the Park and using the tunnel. This diversion could significantly impact the intersections south of the Park, such as 9th Avenue and Lincoln, and possibly also other intersections in the neighborhood.

Phase II Closure of Connection of Kennedy Drive to Concourse: Page 129 discusses that the closure of the connection between JFK and the Concourse would have a number of important impacts, including making access to the Music Concourse from the north and east more difficult. Further the discussion addresses that this change would lead to "violations and driver confusion" and as noted above, barricades may in fact be required. We believe these impacts cannot be overstated. The Concourse has for over 100 years been accessible from Kennedy Drive and it will take an enormous amount of time to change people's orientation and understanding of the shortest and safest route to access the Concourse. The confusion created by the partial closure could be a significant safety hazard both to drivers and to pedestrians. While it is impossible to quantify this impact, it is important that it is given full consideration.

Phase II Intersection Level of Service: As indicated above, the baseline assumption that all north/south traffic will use the tunnel should be reconsidered. In addition, the analyses shown on Tables 9, 10 and 11 appears to suggest that no significant changes occur between Phase I and Phase II when the distribution of traffic across the various intersections would be different. These analyses need to be looked at more carefully to ensure that proper assumptions were made in that re-distribution. Certainly Middle Drive and MLK Drive should be drastically changed for example.

Phase II intersection Level of Service as Impacted by Passenger Loading: The analyses should include some quantification of possible further degradation of the level of service due to back-ups created by loading and off-loading at the museums, Tea Garden and for Concourse events. With the narrowing of Academy and Tea Garden drives, the only passenger loading zones will be on the museums' side of the street. All visitors who use the Concourse will need to be loaded here, including school buses and tour buses. Because buses, taxis and private vehicles must all enter from the south rather than distributed between the north and south entry points, back ups and queuing could occur when the loading zones are fully utilized. This could add further delays to the south and west intersections.

Parking and Traffic Impacts

Garage Operations & Rates: While the garage operations and rates are not an environmental issue and not a subject of this Draft EIR, we hope however that some consideration in the parking demand analysis has been given to the impact that paid parking will have on garage use and the demand for free on-street parking. It is critical that

the garage rates be low enough that people use the garage. Otherwise, Park users will bypass the garage and circulate within the Park and in the neighborhoods looking for free on-street parking.

Loading Impacts

Pedestrian Loading: It should be noted that under Phase II, the passenger loading and unloading could become more difficult and take more time due to the rerouting of visitors through the tunnel and through more congested traffic. See discussion above.

Delivery & Service Vehicles: The Draft EIR on page 147 states "the closure of the connection of Kennedy Drive to the Concourse would "result in minor rerouting of delivery/service vehicles destined to the New de Young Museum..." While the de Young's primary loading point is off Kennedy Drive, re-routing of art transport vehicles through the tunnel and into more congested traffic conditions could present a significant hazard to the objects being transported. While not an environmental impact, this should be considered by the decision-makers.

Construction Impacts

Construction of the garage and surface improvements will significantly reduce access to the de Young's construction activities, cutting off access from the north/east and south and limiting access to one small section of the site to the north. The plans for reducing construction related impacts will need to address providing temporary access to the de Young construction site from the east and south during the garage construction time period.

On pages 196 & 197, the Draft EIR identifies that the proposed project construction would overlap with the construction of the new de Young and the Academy. It is important to note that, if the garage were not constructed within the timeframe of the de Young's construction, the garage construction would have significant impacts on the de Young Museum and potentially on the Park.

Special Event Operations

The Special Event Operations section only discusses events occurring at the two museums and does not discuss Park events occurring in the Concourse. These events are likely to be significantly larger than events typically held by the institutions and should be discussed.

Kennedy Drive Saturday Closure Assessment

The Draft EIR on page 152 identifies that the proposed Saturday closure of Kennedy Drive would result in two additional intersections going to an unacceptable level of service – Fulton/Stanyan and MLK/Middle Drive East. What about Fulton & 8th and Lincoln and 9th? Both those intersections could be dramatically impacted due to all the traffic from Stanyan and Kennedy Drive diverting north to 8th or some diverting south to Lincoln.

The Draft EIR does not appear to take into consideration that the loss of the 174 parking spaces will also re-route vehicles into the neighborhoods and other areas of the Park to look for on-street parking.

It is also unclear whether the Draft EIR analyzes an alternative for the 2015 cumulative impacts that includes the Kennedy Drive Saturday closure.

5. Air Quality

As mentioned above in Visual Quality comments, the proposed ventilation shafts are directly adjacent to the de Young's Children's Garden. While the Draft EIR discusses the potential for impacts of CO emissions to affect people in the Park, it finds it would not, partially because "the ventilation structures would be located away from where people would congregate for long periods of time." We completely disagree with this finding. In fact, the shafts are located near where "sensitive receptors" – school children – will congregate for long periods of time as well as other visitors who will sit and enjoy the Pool of Enchantment and other features of the Children's Garden. The shafts are shown on the downward slope of the hill immediately adjacent to areas designated for sitting and for gathering school groups for instructional and other activities. Even though they are designed to the code required 10 feet above grade, the effective height above the grade of the people gathered nearby is certainly less, although how high is unclear in the Draft EIR.

Whether an actual issue of public safety or not, the exhaust from the ventilation shafts could make the use of the Children's Garden very unpleasant and could be a potentially significant negative impact. The Draft EIR should identify this and perhaps propose a mitigation measure.

6. Significant Effects that Cannot be Avoided if the Proposed Project is Implemented

As discussed above under Historic Resources, Phase II significantly alters the Concourse's historic patterns, spatial organization and orientation to the broader Park and City.

7. Alternatives

a) Alternative C

Alternative C raises many of the same concerns and problems as does Phase II, particularly impacts to Historic Resources and Transportation and should be discussed in this section. Cumulative impacts with the proposed Saturday Road Closure should also be considered.

Although not an environmental impact, by limiting access from the north, this alternative will complicate circulation and access and will ultimately discourage visitation to the museum.

b) Alternative E

Alternative E also raises many of the same concerns and problems as do Phase II and Alternative C, particularly to Historic Resources and Transportation and should be discussed. Alternative E's impacts could potentially be even more significant than those of Phase II and of Alternative C.

Historic Resources: Alternative E's dramatic changes to circulation significantly alter the historic circulation of both pedestrians and vehicles, changes the organizational relationships defined by paved paths and roadways and adds an entirely new element, the surface road to the Concourse area.

Transportation: The Draft EIR does not adequately discuss the impact of confusion and enforcement of the limited access rights-of-way in front of the museums and the additional delays at the MLK Drive intersections created by the confusion and re-routing. Furthermore, it does not discuss the impact of pedestrian loading and unloading in a centralized location, issues of pedestrian safety in trying to cross the major through street, delays associated with queuing to drop off and pick up that could affect the intersections at Kennedy Drive and 8th Avenue. Nor does it address that by moving the passenger loading zones to the east, the distance to the entry of the museums is over 1,000 feet, a distance that will be too far for disabled visitors, seniors, and families with young children.

This alternative severely restricts access to and visibility of the Concourse, including the Museum, and will discourage attendance by all visitors.

8. **General Conclusions**

In reviewing the Draft EIR, we find that overall, the document is thorough and does a reasonable job of describing very complicated changes and potential impacts for Phase I, Phase II and the numerous alternatives. We hope the few detailed comments herein will be considered for discussion in the Final EIR. Furthermore, we would like to add the following general comments about the proposed project(s), particularly Phase II and the alternatives that seek to cut the Concourse off from vehicular access to the north.

As described in the Draft EIR in the Project Description, under Proposition J, the Concourse Authority is empowered to do essentially three things: 1) construct and operate the proposed parking garage; 2) design and implement improvements to enhance the natural and scenic landscape of the Concourse; and 3) to implement traffic, transit and other improvements to the Concourse and broader park necessary or appropriate to ensure access for all of the public. In general, we believe that Phase 1, and the proposed transit and shuttle changes, will be consistent with the mandate of Proposition J and the 3 objectives outlined.

However, we find that Phase II and alternatives C and E to be in conflict with Proposition J. These changes to the Concourse area do not enhance any of the 3 objectives and in fact are directly contrary to objective 3 – to improve and ensure access. These three alternatives actually restrict access, succeeding only in cutting the Concourse off from the neighborhoods to the north and to any visitors arriving from that direction. We find it puzzling that alternatives contrary to Proposition J would have been included for analysis but given that they have been, their consistency or lack thereof with the intent of Proposition J should be addressed. We strongly urge the decision makers to recognize these alternatives as being contrary to the intent of Proposition J.

We sincerely appreciate your consideration of our comments and concerns. If you have any questions, please do not hesitate to contact us. We attach for your reference a letter to Michael Ellzey, Golden Gate Park Concourse Authority, dated December 9, 2002 regarding the importance of access to the Museum.

Very truly yours,

Diane B. Wilsey
President
Board of Trustees

Harry S. Parker III
Director of Museums

FINE ARTS
MUSEUMS
of SAN FRANCISCO

[illegible] of the Legion of Honor
[illegible] de Young Museum

December 9, 2002

Mr. Michael Ellzey
Executive Director
Golden Gate Park Concourse Authority
McLaren Lodge, 501 Stanyan Street

Dear Michael,

With the New de Young museum currently under construction in Golden Gate Park, we look forward to being part of the improved Concourse area. We are committed to serving a broad regional audience from San Francisco, the Bay Area, and beyond.

Our plans contribute to the Pedestrian Oasis by eliminating parking in the Concourse area, by increasing the landscaped areas by reducing the museum's footprint by two acres, and by supporting a reduced roadway and other traffic-calming measures which will discourage through traffic in the concourse.

The new museum was designed expressly to facilitate public accessibility, both physically and intellectually, by creating three distinct entryways at ground level and one below grade, encouraging museum visitors to approach the building from a number of different angles.

This commitment to the public includes ensuring that all visitors have a convenient and appropriate means to access the museum and other Concourse institutions. Access to the de Young by public and private transportation is vital to the ongoing health and mission of the museum and its outreach programs to the diverse communities and groups of the Bay Area.

In keeping with the principles of Proposition J to reduce vehicular traffic in the Concourse while maintaining access to the institution, the Fine Arts Museums require the following:

- Cut-outs near institution entrances for easier visitor drop-off and pick-up.
- Maintenance of Tea Garden Drive and Academy Drive as one-way roads with a reduction of the number of lanes to discourage through traffic.

Administrative Offices
233 Post Street San Francisco, CA 94108-5003
tel 415.750.3600 fax 415.750.7636

- Protection of access for youth, seniors, and the physically challenged.
- Access for school and special event buses to the fronts of institutions to allow for drop-off and pick-up of visitors.
- MUNI and taxi accessibility to encourage "transit-first" policy.

Thank you for consideration and your ongoing efforts to improve the Concourse.

Very sincerely,

Harry S. Parker III
Director of Museums

Dede Wilsey
President, Board of Trustees

FINE ARTS MUSEUMS of SAN FRANCISCO

Board of Trustees
California Palace of the Legion of Honor
M.H. de Young Memorial Museum

OFFICIAL MEETING NOTICE

Fine Arts Museums of San Francisco
Board of Trustees

Thursday, April 10, 2003
3:00 p.m.

Board Room
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

AGENDA

ORDER OF BUSINESS

I. Calling of the Meeting to Order – Diane B. Wilsey, President

DOCUMENTS DEPT
APR – 7 2003
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PUBLIC LIBRARY

II. Calling of the Roll

Arlene Ackerman
Del M. Anderson
Cheryl L. Bancroft
Alvin H. Baum, Jr.
George McNear Bowles
Jamie Bowles
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Marion Moore Cope
Belva Davis, Vice President/Audience Development and Civic Affairs
Dagmar Dolby
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
John A. Friede

Administrative Offices
233 Post Street, San Francisco, CA 94108-5003
tel 415.750.3600 fax 415.[illegible]

Calling of the Roll (continued)

Dr. Rupert Garcia
Richard N. Goldman
Constance Goodyear
Nancy Hamon
George Hecksher
Jacqueline Hoefer
Beverly James
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nancy McBean
Nion McEvoy
J. Alec Merriam, Vice President
Lorna F. Meyer
Josie Mooney
Robert P. Morrow III
Joy Ou
Marianne H. Peterson
Michael H. Podell
Louise H. Renne
Shelagh Rohlen, Vice President/Annual Support
George B. Saxe
Randolph R. Scott
Burl A. Toler, Sr.
Vivian Fei Tsen
Carlos Pedro Villa
Lonna Wais
Nancy Willis
Diane B. Wilsey, President
David Winton

Ex-Officio Trustee Members

Mayor Willie L. Brown, Jr.
John Murray, President/Recreation and Park Commission

Absences to be Excused

There will be an opportunity for public comment before or during each agenda item.

III. Report of the Nominating Committee – Nion McEvoy, Chair

A. Report on Trustees Rotating Off the Board of Trustees of the Fine Arts Museums of San Francisco — **Discussion**

George McNear Bowles
Jamie Nicol Bowles
Belva Davis, Vice President for Audience Development and Civic Affairs
Dagmar Dolby

B. Consideration and Possible Action to Elect the Following New Trustees to the Board of Trustees for an Initial Three Year Term — **Action**

Shelby W. Bonnie
Molly Murphy Crowley
Karen Bell Francois
Jeanne P. Robertson
Trevor Traina

C. Welcome New Trustees — **Discussion**

D. Consideration and Possible Action to Re-elect the Following Trustees to a Second Three Year Term — **Action**

Barnaby Conrad III
William R. Kimball
Marianne H. Peterson
Randolph H. Scott
Lonna Wais

E. Consideration and Possible Action to Re-elect the Following Trustees to a Third Three Year Term — **Action**

Del M. Anderson
Alvin H. Baum, Jr.
Richard Goldman
Nancy Hamon
Diane B. Lloyd-Butler
Nion McEvoy
Nancy Willis

F. Consideration and Possible Action to Elect the Following Vice Presidents to a Term of One Year[1] — Action

Diane B. Lloyd-Butler, Vice President for Marketing and Communications
J. Alec Merriam, Vice President
Shelagh Rohlen, Vice President for Annual Support
Randolph R. Scott, Vice President for Audience Development and Civic Affairs

G. Consideration and Possible Action to Elect the Following FAMSF Executive Committee Members to a Term of One Year — Action

Alvin H. Baum, Jr.
Richard P. Essey
George Hecksher
Nion McEvoy
Robert P. Morrow III
Marianne Peterson
Michael H. Podell
Lonna Wais

H. Consideration and Possible Action to Elect Margaret Wetzel as Trustee Emerita of the Fine Arts Museums of San Francisco — Action

I. Consideration and Possible Action to Adopt a Resolution Setting the Number of Trustee Positions — Action

WHEREAS, The San Francisco Charter, Section 5.105, provides for a variable number of Trustees; and

WHEREAS, The Charter sets the number of Trustees at no more than sixty-two, with the exact number to be set by the Board of Trustees from time to time; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby set the number of Trustees at fifty-one until such number is changed by this Board.

IV. Report of the President – Diane B. Wilsey — Discussion

A. Consideration and Possible Action to Approve the Minutes of the March 13, 2003 Executive Committee Meeting (See Appendix A – Draft Minutes) — Action

[1] President Diane B. Wilsey was elected to a three year term as President on April 12, 2001.

B. Consideration and Possible Action to Adopt a Resolution Honoring Trustee Emerita Ruth Asawa (To Be Distributed At Meeting) — Action

C. Report on Two Major Acquisitions from the February 11, 2003 Meeting of the Acquisitions Committee of The Fine Arts Museums Foundation – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation — Discussion

D. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park — Discussion

1. Report on the New de Young "Topping Off" Celebration on October 18, 2003 — Discussion

2. Status Report on the Concourse Authority Underground Parking Facility — Discussion

E. Report on the Cancellation of the May 8, 2003 Meeting of the Executive Committee — Discussion

F. Consideration and Possible Action to Adopt a Resolution Changing the Date of the Next Meeting of the Board of Trustees from Thursday, June 12, 2003 to Thursday, June 26, 2003 — Action

RESOLVED, That the date of the June 12, 2003 meeting of the Board of Trustees as set by Board Resolution 1414 on June 13, 2002 is hereby changed to Thursday, June 26, 2003, in order to honor Trustee Nancy Hamon for her extraordinary generosity in support of the New de Young Museum in Golden Gate Park; and, be it

FURTHER RESOLVED, That the time and location of the June 26, 2003 meeting will remain the same, namely 3:00 p.m., in the Board Room at the California Palace of the Legion of Honor, Lincoln Park, San Francisco, California.

G. Other Informational Items — Discussion

V. Director's Report - Harry S. Parker III — Discussion

A. Consideration and Possible Action to Approve Loan Requests (See Appendix B – Loan Requests) — Action

B. Report on the San Francisco Museum and Historical Society Advisory Committee by Ira Michael Heyman, Acting Chair (See Appendix C – Initial Report Dated March 18, 2003 of the San Francisco Museum and Historical Society Advisory Committee Submitted to the Board of Supervisors) — **Discussion**

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period October 1 through December 31, 2002 — **Action**

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $4,387,063 expended by the Corporation of The Fine Arts Museums for operations and $5,347,967 for the New de Young Museum in Golden Gate Park during the period October 1 through December 31, 2002.

D. Report on Bequests Received During the period October 1 through December 31, 2002 — **Discussion**

1. Consideration and Possible Action to Adopt a Resolution Acknowledging That No Bequests of Funds Were Received by the Fine Arts Museums of San Francisco During the Period October 1 through December 31, 2002 — **Action**

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge that no bequests of funds were received during the period October 1 through December 31, 2002.

2. Report on a $1 Million Bequest from Honorary Trustee Phyllis C. Wattis to The Fine Arts Museums Foundation to Establish the Phyllis C. Wattis Fund for Traveling Exhibitions — **Discussion**

E. Update on the City Budget — **Discussion**

F. Current and Future Exhibits — **Discussion**

G. Other Informational Items — **Discussion**

VI. Public Comment

Members of the public may address the Board of Trustees on items within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit the total comment to thirty minutes.

VII. Meeting Schedule, Future Events and Current and Future Exhibits Discussion
(See Appendix D - List of Board and Executive Committee Meetings, Events and Exhibitions)

VIII. Adjournment - Diane B. Wilsey, President Action

Public Meeting Requirements Relating to Accessibility

The subsequent information is in compliance with the Americans with Disabilities Act (ADA); the following will be made available upon request: (1) American sign language interpreters; (2) a sound enhancement system; (3) a meeting agenda available in alternative formats; and (4) a reader during the meeting. To arrange for these services, please contact Judy Gough at (415) 750-3669 at least two working days prior to a meeting. A late request will be honored if possible. Minutes of the meeting will be made in alternative formats upon request. Meeting agendas are available on the Fine Arts Museums of San Francisco website, *www.thinker.org*.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, those attending public meetings are reminded that others may be sensitive to various chemical based products. Please help the City to accommodate these individuals.

The MUNI's wheelchair-accessible No. 18 line stops in front of the Legion. For access to the Legion from downtown, take MUNI's wheelchair-accessible No. 38 Geary line to 33rd and Clement and connect with the No. 18 line. For more information about MUNI's accessible services, call (415) 923-6142.

There are accessible parking spaces (disabled-designated) available in front of the Legion. Accessible seating for persons with disabilities (including those using wheelchairs) will be available. For Telecommunication Device for the Deaf (TDD) the Museums use the California Relay Service.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the President may order the removal from the meeting of any person(s) responsible for the ringing or use of cell phones, pagers, or other similar sound-producing electronic devices.

Know Your Rights Under the Sunshine Ordinance

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code) or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force:

Donna Hall, Administrator
Sunshine Ordinance Task Force
City Hall, Room 409
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4683
Office: (415) 554-7724
Fax: (415) 554-7854
E-mail: Donna_Hall@ci.sf.ca.us

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's website at www.ci.sf.ca.us/bdsupvrs/sunshine.

If you are unable to attend the meeting, you may submit written comments to Judy Gough, Fine Arts Museums of San Francisco, 233 Post Street, 6th Floor, San Francisco, CA, 94108. Public documents referred to in the agenda may be inspected at the Administrative Offices of the Fine Arts Museums located at 233 Post Street, 6th Floor, San Francisco, CA 94108. Please contact Judy Gough at (415) 750-3669 to make arrangements.

abtfamsf034

FINE ARTS MUSEUMS OF SAN FRANCISCO

Executive Committee
Board of Trustees

March 13, 2003

I. Calling of the Meeting to Order – Diane B. Wilsey, President

A meeting of the Executive Committee of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, March 13, 2003, in the 6th Floor Conference Room of the Administrative Offices at 233 Post Street, San Francisco. A quorum being present, the meeting was called to order at 12:20 p.m. by Diane B. Wilsey, President. President Wilsey presided; Mrs. Gough acted as Secretary.

II. Calling of the Roll

Present:

Alvin H. Baum, Jr.
Belva Davis, Vice President/Audience Development and Civic Affairs
Richard P. Essey
George Hecksher
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
J. Alec Merriam, Vice President
Marianne H. Peterson
Shelagh Rohlen, Vice President/Annual Support
Diane B. Wilsey, President

Excused:

Nion McEvoy
Robert P. Morrow III
Randolph R. Scott
Lonna Wais

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Other Trustees in Attendance:

T. Robert Burke
Richard W. Goss II
J. Burgess Jamieson
Stephanie MacColl
Steven MacGregor Read
Paul Violich, Vice President/Finance

III. **Report of the President – Diane B. Wilsey**

A. **Consideration and Possible Action to Approve the Minutes of the January 23, 2003 Meeting of the Board of Trustees**

There being no discussion among the Trustees or members of the public, the minutes of the January 23, 2003 meeting of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

B. **Consideration and Possible Action to Adopt a Resolution to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of February 11, 2003 Including Approval of the Works of Art Acquired through Purchase and Donation as Gifts from The Fine Arts Museums Foundation - J. Alec Merriam, Chair and Vice President**

1. Purchases

Chair Merriam particularly noted the following works of art recommended for purchase by the Acquisitions Committee for the Museums' European; Africa, Oceania and the Americas; American; and Prints and Drawings collections: a) Virgin and Child with Putti, ca 1490-1495, by Andrea della Robbia purchased in memory of late Trustee Emeritus Alfred S. Wilsey with memorial funds received in his honor; b) Monteith, 1691, by Anthony Nelme; c) Kero, 600-800 A.D., Huari, Tiwanaku, Andes; d) Artifact with Three Declarations of Independence, 1991, by Armando Rascón; and e) Bouquet de Roses, 1879, by Ignace-Henri-Jean-Théodore Fantin-Latour.

A motion was made and seconded to approve and accept the purchases listed as Items 1 through 6, on page 1 of Appendix I of these minutes as gifts to the Museums offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to approve and accept these purchases.

2. Gifts Offered to the Museums

The following gifts were discussed by Chair Merriam: a) #13-55, 1955, and #Mar. '44, 1944, #178, 1944, and #194, 1943, by Sidney Gordin; b) Sin, 2002, Az, 2002, and Untitled, 2003, by Edward Ruscha; and c) the remaining ten percent interest in twenty-two works on paper.

A motion was made and seconded to approve the gifts listed on pages 2 through 4 of Appendix I of these minutes as gifts to the Museums offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to accept these gifts.

3. Purchases Reported for the Record

These objects are listed on pages 5 through 7 of Appendix I of these minutes.

Chair Merriam introduced the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended February 11, 2003 Report of the Acquisitions Committee of The Fine Arts Museums Foundation including approval of the works of art acquired through purchase and donation as gifts from The Fine Arts Museums Foundation.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Executive Committee of the Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1431.**

C. Report on Recent Developments Regarding the Plans to Build a New de Young Museum in Golden Gate Park

1. Report on the Voluntary Abandonment of the Appeal by the People for a New de Young of the Judgment of the Superior Court, City and County of San Francisco, of September 11, 2002, Which Rejected All Claims Asserted by the People for a New de Young Challenging the City's Approval Process and the Environmental Analysis of the New de Young Museum Project

On February 10, 2003, the People for a New de Young filed notice with the Court of Appeal of the State of California to voluntarily abandon its appeal of the September 11, 2002 judgment of the Superior Court, City and County of San Francisco. The September 11, 2002 decision of Judge A. James Robertson ruled in favor of the City and Fine Arts Museums on all counts, rejecting all claims asserted by the People for a New de Young challenging the City's approval process and the environmental analysis of the New de Young Museum project. President Wilsey advised that the People for a New de Young further requested the Court of Appeal to make an order dismissing the appeal.

2. Report on the New de Young "Topping Off" Celebration on October 18, 2003

A "Topping Off" public celebration for the New de Young is planned for Saturday afternoon, October 18, 2003. Pam McDonald, Director of Audience Development and Civic Affairs, discussed the appended description of the "Topping Off" ceremony, which will be held in the Golden Gate Park Bandshell and Concourse areas. Trustee Belva Davis has agreed to serve as Mistress of Ceremonies. Trustees, staff and volunteers will be requested to actively participate in the planned activities.

D. Report on the Golden Gate Park Concourse Authority Underground Parking Facility

President Wilsey welcomed Trustee Emerita Stephanie MacColl, a member of the Concourse Authority, and Trustee T. Robert Burke, who represents the Fine Arts Museums on the Music Concourse Community Partnership (MCCP). Other MCCP members are George Hume, Warren Hellman and Richard Bingham on behalf of the California Academy of Sciences. Richard Young is the project manager for the underground parking facility. The Music Concourse Community Partnership is a nonprofit public benefit corporation responsible for delivering the underground parking facility on schedule and on budget.

Trustee Burke distributed the following documents: a) a rendering of the proposed project (number 3); b) renderings of the current, existing condition and the total proposed project (numbers 1, 2, and 4); c) a timeline showing the order of completion of the New de Young Museum, Academy of Sciences and the underground garage; and d) a recap of the proposed underground garage budget, including soft costs and construction contract costs.

The $50 million garage project is vital to providing access to the New de Young Museum, Academy of Sciences, and other cultural organizations in the Park, and replaces Golden Gate Park surface parking with a total of 806 underground parking spaces. The cost per parking space is $46,698, however, if the construction costs relating to tunnels, ramps, etc., are excluded, the cost per parking space is reduced to $28,911. Approximately $40 million in funds have been raised to date; a tax-exempt bond financing will provide funds for the balance.

If the garage project moves forward without any serious delays and construction begins in summer 2003, project completion is expected in mid-second quarter 2005, just prior to the opening of the New de Young Museum in summer 2005. The Academy of Sciences is scheduled for completion in the fourth quarter of 2007. Deborah Frieden, Director of the New de Young Museum Project, noted that the San Francisco Planning Commission certification hearing for the Draft Environmental Impact Report for the underground garage has been set for May 1, 2003.

Mr. Parker discussed Proposition J, which was passed by San Francisco voters in June 1998 as a means to help the museums (Academy and the de Young) remain in their historic sites in Golden Gate Park by guaranteeing access while providing much needed improvements in the Concourse area and the Park. In the Proposition, the term "pedestrian oasis" is used without specific definition. An extreme interpretation of "pedestrian oasis" could be one that prohibits vehicles in and around the Concourse. However, it is believed that this was not the intent of Proposition J. Another view of "pedestrian oasis" acknowledges its applicability to the core and depressed bowl area of the Concourse, but does not recognize its extension to the front doors of the Academy of Sciences or New de Young Museum. A third view of "pedestrian oasis" includes a broad number of improvements for pedestrians that would create a sense of an "oasis"

in the core and depressed bowl area of the Concourse, including pedestrian walkways, increased landscaping, reduction of vehicular paved areas, traffic calming measures, and pedestrian-friendly park features such as the de Young's two new garden areas.

Mr. Parker noted that in addition to emergency vehicle access, passenger-loading areas, within a reasonable distance to the entrance of the museums, are essential to accommodate disabled visitors, seniors, school children, and families with young children. Trustee MacColl advised that the Concourse Authority is aware of the necessity for passenger drop-off and loading areas in close proximity to the entrances of both the New de Young Museum and Academy of Sciences.

E. Report on the Amendment of the San Francisco Park Code to Add Section 6.12 to Prohibit Motor Vehicle Traffic in Golden Gate Park on Saturdays on John F. Kennedy Drive between Kezar and 8th Avenue; Arguello Boulevard; Conservatory Drive East and Conservatory Drive West; and Bowling Green Drive between John F. Kennedy Drive and Middle Drive East

Mr. Parker reported that an amendment to the San Francisco Park Code would prohibit motor vehicle traffic in Golden Gate Park on Saturdays along John F. Kennedy Drive east of Eight Avenue, Bowling Green Drive, Arguello Boulevard, Conservatory Drive East and Conservatory Drive West. The Board of Supervisors' Land Use Committee, chaired by Supervisor Jake McGoldrick, held a public hearing in late February 2003 on the proposed legislation sponsored by Board of Supervisors President Matt Gonzalez. The Land Use Committee did not vote on the proposal; the matter remains in Committee at the call of the chair.

Mr. Parker noted that when John F. Kennedy Drive is closed to motor vehicle traffic on Sundays, the front entrance of the de Young Museum is accessible by driving to the south side of the Park through the Arboretum to the Concourse. Although the proposed Saturday road closures are less extensive than Sunday road closures, it remains particularly inconvenient and confusing for museum visitors arriving from the northern sections of San Francisco, and Marin and San Mateo counties.

The Executive Committee clearly recognized the adverse impact of additional Park road closures on the New de Young Museum. Mr. Parker will keep the Executive Committee informed of developments including future public hearings regarding this matter. Carolyn Macmillan, Deputy Director of Marketing and Communications, reported that planning between the Fine Arts Museums, Academy of Sciences, and the Concourse Authority is underway to address issues of Concourse circulation, Saturday road closure, and the certification of the Draft Environmental Impact Report for the underground parking facility.

The following articles from the February 25, 2003 San Francisco Chronicle, "Skaters, Drivers Battle for Golden Gate Park" by Rachel Gordon, and "Saturdays May Never Be the Same" by Ken Garcia, were distributed for review.

Trustee Read suggested that at the appropriate time in the future, the positive economic impact of the improvements to the Concourse area on the City of San Francisco and tourism should be emphasized. The underground parking facility, the New de Young Museum, and the new Academy of Sciences total approximately $500 million in Park improvements.

F. Other Informational Items

1. Report on the Cancellation of the May 8, 2003 Meeting of the Executive Committee

President Wilsey reported that the May 8, 2003 meeting of the Executive Committee has been cancelled.

2. Report on Plans to Honor Trustee Emerita Ruth Asawa at the April 10, 2003 Meeting of the Board of Trustees

Trustee Emerita Ruth Asawa will be honored at the April 10, 2003 meeting of the Board of Trustees. President Wilsey announced that an installation of wire sculptures by Ruth Asawa is planned for the lobby of the Education Tower of the New de Young Museum.

3. Report on Change of Date for June 2003 Board of Trustees Meeting from Thursday, June 12, 2003 to Thursday, June 26, 2003 and Luncheon Honoring Trustee Nancy Hamon on Thursday, June 26, 2003

President Wilsey announced a change in date for the June 2003 meeting of the Board of Trustees from Thursday, June 12, 2003 to Thursday, June 26, 2003. A luncheon honoring Trustee Nancy Hamon for her extraordinary generosity in support of the New de Young Museum will precede the Board meeting.

V. Director's Report - Harry S. Parker III

A. Consideration and Possible Action to Approve Loan Requests

Mr. Parker presented the following loan requests.

1. From: Teatre – Museu Dali, Figueres, Spain

   For: Salvador Dali and Mass Culture
   Exhibition Centre Caixa Forum, Barcelona, Spain: 1/27/04-5/23/04
   Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain: 6/15/04-8/30/04

Salvador Dali (Spanish, 1904-1989)
Portrait of Dorothy Spreckels Munn, 1942
Oil on canvas, 31 x 25 1/8 (78.7 x 63.8 cm)
Fine Arts Museums of San Francisco, Gift of Mrs. Charles A. Munn
1989.65

Stipulations: The painting will be accompanied by a FAMSF courier to Barcelona and return from Madrid. All related expenses will be paid by the requesting organization.

2. From: Linea d'ombra, srl, Casa dei Carraresi, Treviso, Italy

For: L'Impressionismo e l'Eta dei Van Gogh
Casa Dei Carresi, Treviso, Italy: 11/9/02-4/13/03

Vincent van Gogh (Dutch, 1853-1890)
Path between Garden Walls (Auvers Landscape), circa 1890
Charcoal with white chalk heightening and traces of graphite on beige laid paper, 32 x 40.2 cm (29.8 x 38.7 cm)
Fine Arts Museums of San Francisco, Bequest of Ruth Haas Lilienthal
1975.2.5

Stipulations: The work on paper will be accompanied by a FAMSF courier to and from Treviso. All related expenses will be paid by the requesting organization.

A motion was made and seconded. There was no discussion among Trustees. There was no public testimony. The Executive Committee voted unanimously to approve the loans subject to the conditions stated.

B. Report on the Possible Return of a Sextant (Nautical Instrument) to the Heir of the Lender

Mr. Parker reported that a sextant (nautical instrument) was on loan to the Museums from 1911 until the Fine Arts Museums Board of Trustees at its April 2000 meeting authorized it to be sold in accordance with Section 1899.10 of the California Civic Code ("Old Loan Legislation" enacted in 1983). The grandson of the lender recently contacted the Museums regarding the feasibility of the return of the sextant to him as legal heir.

In consultation with Deputy City Attorney Adine Varah, the grandson of the lender filed a claim with the City requesting the return of the Sextant. Upon the recommendation of the Director of Museums, the City authorized the return of the Sextant to the grandson. Mr. Parker noted the significant family sentiment attached to

the Sextant, and the fact that the Museums were prepared to sell it for minimal gain. The Sextant was released by the Museums to the grandson on March 13, 2003.

C. Report on the San Francisco Museum and Historical Society Advisory Committee

Mr. Parker noted the obligation of the Fine Arts Museums to its San Francisco history collection. Ultimately, a possible transfer of the San Francisco history collection to a more suitable museum would be appropriate and desirable. However, the issues confronting the San Francisco Museum and Historical Society (SFMHS) are numerous, and the work of the San Francisco Museum and Historical Society Advisory Committee is particularly time consuming for the President of the Board of Trustees, Director of Museums, and Executive Secretary of Museums, Judy Gough.

At the last meeting of the SFMHS Advisory Committee, Acting Chair Ira Michael Heyman, former chancellor of the University of California at Berkeley and former secretary of the Smithsonian Institution, created three working committees: 1) Development and Funding chaired by President Wilsey; 2) Collections; and 3) Governance. Charles Crocker, former Fine Arts Museums Foundation President and Fine Arts Museums representative on the SFMHS Advisory Committee, has been appointed to the Governance Committee. Mr. Parker participates on the SFMHS Advisory Committee, as well as the three working committees. The Fine Arts Museums' representatives are expected to attend, expend time and energy, and contribute advice to the SFMHS Advisory Committee and working committees.

The Executive Committee discussed the role of the President, the Former Foundation President, and the Director of Museums on the SFMHS Advisory Committee and concurred that their ongoing participation was in the best interests of the Fine Arts Museums and its San Francisco history collection. The overall effort was deemed to be relevant and important to the creation of a viable San Francisco history museum and to the goal of transferring the Fine Arts Museums' San Francisco history collection to this entity in the future.

D. Report on City Budget

Mr. Parker reported that the Museums were faced with a $280,000 mid-year cut. The budget for Fiscal Year 2003-04 will also reflect this reduced level of City funding.

E. Current and Future Exhibits

Leonard da Vinci and The Splendor of Poland opened at the Legion of Honor on March 8, 2003 and runs through May 18, 2003. Mr. Parker advised that he will travel to Monterrey, Mexico for the opening of *African Art from the Fine Arts Museums* on March 25, 2003.

VI. Public Comment

Members of the public may address the Executive Committee on items that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Executive Committee for up to three minutes; the President or the Executive Committee may limit the total comment to thirty minutes. There was no public comment.

VII. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

Date	Time	Location
May 8, 2003	noon	6th Floor, 233 Post Street/**canceled**
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
April 10, 2003	3 p.m.	Board Room, Legion of Honor
June 12, 2003[1]	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
March 10-14, 2003	Bouquets to Art
May 18-25, 2003	Museum Associates Trip to the Adirondacks / Maine
June 5, 2003	Annual Luncheon / Pia Palladino, Assistant Curator of the Robert Lehman Collection, Metropolitan Museum of Art, New York City
October 16, 2003	Opening of *Degas Sculptures*
October 15-17, 2003	National Council Meeting
October 18, 2003	New de Young "Topping Off" Celebration
October 24 – November 2, 2003	Museum Associates Trip to Mexico

[1] Date to be changed to Thursday, June 26, 2003.

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Monterrey, Mexico)	03/25/03-07/25/03	
Textile Rotation*	10/05/02/-04/27/03	Legion 3/9/9c/hall
Fan and Costume Rotation*	10/26/02-ongoing	Legion 9 a/c
Big Prints*	01/25/03-08/31/03	Legion 1
Henry Moore: Celebrating a Gift*	01/25/03-05/18/03	Legion 2
Frank Lobdell: The Art of Making and Meaning*	03/01/03-05/25/03	Legion 14 & 10
The Evolution of Imagery: The Sketchbooks of Frank Lobdell*	03/01/03-06/15/03	Legion Logan
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	Legion A-F Rosekrans
Bouquets to Art	03/11/03-03/14/03	Legion All
Textile Rotation*	05/03/03-10/26/03	Legion 3/9/9c/hall
Black and White Prints from the 1970s and 1980s*	05/31/03-09/28/03	Legion A
Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance	06/07/03-08/31/03	Legion B, E, Rosekrans
Artist Book Rotation*	06/21/03-10/19/03	Legion Logan
Indian Photography from the Ehrenfeld Collection*	09/14/03-03/07/04	Legion1-2
Degas Sculptures	10/18/03-02/08/04	Legion B-E, Rosekrans
Anderson Print Rotation*	10/18/03-2/8/04	Legion F
Textile Rotation*	11/01/03-04/25/04	Legion 3/9/9c/hall

VIII. Adjournment in Memory of Honorary Trustee June Goethe Craycroft – Diane B. Wilsey, President

There being no further business, the meeting was adjourned at 1:15 p.m. in memory of Honorary Trustee June Goethe Craycroft.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Executive Committee on matters stated, but not necessarily in the order in which the matters were considered.
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Appendix I

FINE ARTS MUSEUMS OF SAN FRANCISCO

Acquisitions Committee
The Fine Arts Museums Foundation

February 11, 2003

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Purchases Reported for the Record	5

The Fine Arts Museums Foundation
Acquisitions Committee
February 11, 2003

PURCHASES

Africa, Oceania and the Americas

1. Huari, Tiwanaku, Andes
   Kero, 600-800 A.D.

American Art

2. Armando Rascón (b. Calexico, California, 1956)
   Artifact with Three Declarations of Independence, 1991

European Art

3. Andrea della Robbia (Italian, Florence, 1435-1525)
   Virgin and Child with Putti, ca. 1490-1495

4. Anthony Nelme (English, probably born 1660's; apprenticed 1672; died 1723)
   Monteith, 1691

Prints and Drawings

5. Ignace-Henri-Jean-Théodore Fantin-Latour (French, 1836 – 1904)
   Bouquet de Roses, 1879

Textiles

6. Cote d'Ivoire, Dida people
   Man's mantle (?), 20th century

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
February 11, 2003

GIFTS OFFERED TO THE MUSEUMS

American Art

Sidney Gordin (Cheliabinsk, Russia, 1918 – California, 1996)
#13-55, 1955

Sidney Gordin (Cheliabinsk, Russia, 1918 – California, 1996)
#Mar. '44, 1944

Prints and Drawings

Sidney Gordin (American, 1918 – 1996)
#178, 1944

Sidney Gordin (American, 1918 – 1996)
#194, 1943

Percy Gray (American, 1869 – 1952)
Arthur Irish, early 20th century

Edward Ruscha (American, b. 1937)
Sin, 2002

Edward Ruscha (American, b. 1937)
Az, 2002

Edward Ruscha (American, b. 1937)
Untitled, 2003

Dorothy Gill Barnes (American, b. 1927)
Athens (Ohio) Basket, 1987

Michael Bergt (America, b. 1956)
The Vault Study, 2000

Isabel Bishop (American, 1902-1988)
Students at Lunch, 1981-1982

Hans Burkhardt (American, 1904-1989)
Abstract and Geometric Forms, 1943

Thomas Cornell (American. b. 1937)
Model, 1971-1972

Roy De Forest (American, b. 1930)
Lost in Great Canines, 1989

Jimmy Ernst (American, 1920-1984)
Untitled Dyptych, 1952

John Ferren (American, 1905-1970)
Death of a Flower, 1934

James Guy (American, 1909-1983)
Mysterious Wound, 1940

Roberto Marquez (American, b. 1959)
Untitled #27 (Inever Promised You A Rose Garden), 1991

Jan Matulka (American, 1890-1972)
Propeller and Anchor, ca. 1928

Georges Mazilu (Romanian, b. 1951)
The Ballplayers, 1996

Georges Mazilu (Romanian, b. 1951)
Red Rhinocerous, 1993

Howard Newman (American, b. 1943)
Portrait (Poet), 1998

Gladys Nilsson (American, b. 1940)
Poster Girl, ca. 1965

Gabor Peterdi (American, 1915-2001)
Nature's Fantasy, 20th century

Stone Roberts (American, b. 1951)
Mark Still Life, 1981

Theodore Jacob Roszak (American, 1907-1981)
Number 3, ca. 1932

Laura Shechter (American, b. 1944)
Still Life with Two Cloths, 1979

Joseph Stella (American, 1877-1946)
Untitled (Bird of Paradise), mid 20th century

Scott Urness (American (?), active 1985)
Interior, 1985

Abraham Walkowitz (American, 1880-1965)
New York, 1910

Textiles

Candace Kling (American, active late 20th century)
Fred Kling (American, active late 20th century)
Banana Wrap-Around Skirt, 1974-75

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
February 11, 2003

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000, are recommended by the curators, and are approved by the Director of Museums or his designee, pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

Job Koelewijn (Dutch, b. 1962)
Poetry Lock, 2000

Anett Frontzek (Dutch (?), active 1999)
A Thousand Feet Above Sea Level, 1999 – 2000

Job Koelewijn (Dutch, b. 1962)
The Road Not Taken, 2000

Jenny Holzer (American, active 1998)
Living, 2000

Richard Tuttle (American, 1941 -)
White Sails

Alex Katz (American, 1927 -)
A Tremor in the Morning, 1986

Partito Nazionale Fascista (Italian, active 1923 – 1945)
Mostra de!la Rivoluzione Fascista, 1933

Carleton E. Watkins (American, 1829 – 1916)
Mount Shasta, Upper California from Sisson's Meadow, mid 19th century

J.W. (French, active 1871)
Les Tuilleries from the series Insurrection de Paris, 1871

J.W. (French, active 1871)
Pont de Neuilly (Quai de Sein?) from the series Insurrection de Paris, 1871

J.W. (French, active 1871)
Rue de Rivoli from the series Insurrection de Paris, 1871

J.W. (French, active 1871)
Théâtre de la Port-St.-Martin from the series Insurrection de Paris, 1871

Ludwig Belitski (German, active 1855)
64. Untitled Still Live (Nature Morte), ca. 1855

Aleksander Petrovich Rudakov (Russian, active 1966)
Luna 9, 1966

Toyohara Kunichika (Japanese, 1835 – 1900)
Association of Women's Hair Stylists (Fujin sokuhatsu-kai), 1885

Anonymous (French)
La Famille anglaise au Museum á Paris, 1815

Anonymous (English)
A Plan and Elevation of the Famous French Raft constructed on purpose for the invasion of England…, 1798

Anonymous (French)
Untitles (Figures Looking at a Ceiling in the Louvre), ca. 1818

Anonymous (French)
Distribution de Vin d'Apres, ca. 1818

Textiles

Sarawak (western Borneo), Iban people
Woman's skirt *(kain pilih)*

Southern Tunisia, Berber people
Woman's ceremonial head cover *(ajar)*, early 20th century

India, Naga people
Warrior's ceremonial hat, early 20th century

India, Naga people
Warrior's ceremonial hat, early 20th century

Mongolia
Hat and earmuffs

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

Japan
Stencil *(katagami)*, 20th century

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
April 10, 2003

Loan Requests

1. From: National Gallery of Art, Landover, MD

For: Toulouse-Lautrec and Montmartre
National Gallery of Art, Washington, DC: 3/20/05-6/12/05
Art Institute of Chicago, Chicago, IL: 7/16/05-10/10/05

a. Henri de Toulouse-Lautrec (French, 1864-1901)
Au Cirque: Ecuyère de Haute École – Le Salut, 1899
Black chalk on white wove paper, 35.7 x 25.4 cm (sheet)
69.30.118
Fine Arts Museums of San Francisco, Memorial Gift from Dr. T. Edward and Tullah Hanley, Bradford, Pennsylvania

Insurance Valuation: $2,250,000

b. Henri de Toulouse-Lautrec (French, 1864-1901)
Au Cirque: Cheval Pointant, 1899
Black chalk with orange and yellow crayon additions by the artist, 35.7 x 25.4 cm (sheet)
1977.2.5
Fine Arts Museums of San Francisco, Museum Purchase, Elizabeth Ebert and Arthur W. Barney Fund

Insurance Valuation: $1,350,000

Stipulations: The works on paper will be accompanied by a FAMSF courier to Washington, DC, and return from Chicago. All related expenses will be paid by the requesting organization.

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2. From: The Art Institute of Chicago, Chicago, IL

For: Manet and the Sea
Philadelphia Museum of Art, Philadelphia: 2/8/04-5/9/04
Van Gogh Museum, Amsterdam: 6/18/04-9/26/04

Claude Monet (French, 1840-1926)
Waves Breaking, 1881
Oil on canvas, 23 ½ x 32 (59.7 x 81.3 cm)
1970.10
Fine Arts Museums of San Francisco, Gift of Prentis Cobb Hale

Insurance Valuation: $3,000,000

Stipulations: The painting will be accompanied by a FAMSF courier to Philadelphia and back from Amsterdam. All related expenses will be paid by the requesting organization.

*****

SAN FRANCISCO MUSEUM AND HISTORICAL SOCIETY ADVISORY COMMITTEE

Initial Report of Preliminary Findings

Submitted to the
Board of Supervisors
City and County of San Francisco
March 18, 2003

I. Background

The San Francisco Museum and Historical Society Advisory Committee was established by Ordinance of the Board of Supervisors adopted on June 3, 2002. The initial membership of the Advisory Committee was certified by the Clerk of the Board of Supervisors on December 17, 2002 to serve one-year terms commencing that date, as follows:

Charles Crocker[1]
Charles Fracchia[2]
Susan Goldstein, Acting Vice Chair[3]
Ira Michael Heyman, Acting Chair[4]
Ink Mendelsohn[5]
Richard Moran[6]
Susan Stryker[7]
Melissa Szeto[8]
Diane B. Wilsey[9]

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[1] Appointed by the Fine Arts Museums of San Francisco
[2] Historian appointed by Mayor Willie L. Brown, Jr.
[3] City archivist appointed by the San Francisco Public Library
[4] Former Secretary of the Smithsonian Institution and Chancellor of the University of California, Berkeley, appointed by Mayor Willie L. Brown, Jr.
[5] Appointed by the San Francisco Museum and Historical Society
[6] Appointed by the San Francisco Museum and Historical Society
[7] Executive Director of the Gay, Lesbian, Bisexual, Transgender Historical Society appointed by the Board of Supervisors
[8] Executive Director of the Chinese Historical Society of America appointed by the Board of Supervisors
[9] Appointed by the Fine Arts Museums of San Francisco

The Advisory Committee is staffed by the Fine Arts Museums. The following serve as staff to the Advisory Committee:

James Lazarus, Executive Director, San Francisco Museum and Historical Society
Harry S. Parker III, Director of Museums, Fine Arts Museums of San Francisco
Judy Gough, Executive Secretary, Fine Arts Museums of San Francisco

The purposes and responsibilities of the Advisory Committee are:

- The management of the City history collections of the San Francisco Museum and Historical Society, the Fine Arts Museums of San Francisco, the San Francisco Public Library and other City departments (the "Collection") including but not limited to, issues related to the inventory, housing, storage, exhibition, conservation and development of such Collection;

- The type of relationship between the City and the Society that would best serve to ensure the continuing existence, financial stability and success of the San Francisco Museum and Historical Society;

- Sources of potential financial support for the Society;

- The potential creation of one or more full-time or part-time positions under the Fine Arts Museums' budget for the purpose of conducting a complete inventory/catalogue of the City and County of San Francisco's historical collections as well as those of the Society;

- The potential merger of the City's historical collections with the Society's Collection; and

- Strategies to promote citywide communication and partnership between various local organizations that hold historical/cultural resources.

II. Past Advisory Committee Deliberations

At its initial meeting held on November 14, 2002, the Advisory Committee accomplished the following:

- Reviewed the legislation creating the San Francisco Museum and Historical Society Advisory Committee;
- Received an overview of public meeting laws;
- Requested the City Attorney's Office to draft Advisory Committee Bylaws;

- Discussed the purposes and responsibilities of the Advisory Committee at length;
- Heard a presentation on the joint project between the Fine Arts Museums of San Francisco and the San Francisco Museum and Historical Society, to be funded by the City and County of San Francisco, to catalogue and inventory San Francisco history objects; and
- Received a presentation on the San Francisco Museum and Historical Society's Re-Use Proposal for the San Francisco Old Mint

At its second and third meetings held on January 29, 2003 and February 26, 2003, the Advisory Committee:

- Elected officers, Ira Michael Heyman as Acting Chair and Susan Goldstein as Acting Vice Chair;
- Established three working committees: Development and Funding, Collections, and Governance;
- Adopted Bylaws of the San Francisco Museum and Historical Society Advisory Committee;
- Received progress reports on the status of the SFMHS's Re-Use Proposal for the San Francisco Old Mint, which was recommended by the Old Mint Task Force at its January 29, 2003 meeting to the Mayor and Board of Supervisors as the development entity to enter into an exclusive negotiating agreement;
- Received progress reports on the joint project between the FAMSF and SFMHS to catalogue and inventory San Francisco history objects; to date approximately 865 FAMSF San Francisco history objects have been barcoded, measured, photographed, labeled and tagged, and data records have been generated for each object;
- Contacted the Museum Studies Programs at San Francisco State University and John F. Kennedy University to determine the feasibility of establishing internships to assist with the catalogue and inventory project;
- Pursued funding opportunities with the San Francisco Foundation;
- Discussed the governance and operations of the SFMHS including its programs and exhibitions;
- Reviewed the Museum Assessment Program of the American Association of Museums as a possible self-study tool to assess the SFMHS from institutional, collections management, public dimension, and governance points-of-view;
- Reviewed and approved this initial report to the Board of Supervisors;

- Established the 2003 meeting schedule as follows:

Date	Time	Location
Wednesday, January 29, 2003	noon	233 Post St., San Francisco
Wednesday, February 26, 2003	noon	233 Post St., San Francisco
Thursday, March 27, 2003	9 a.m.	233 Post St., San Francisco
Thursday, May 29, 2003	9 a.m.	233 Post St., San Francisco
Tuesday, July 29, 2003	9 a.m.	233 Post St., San Francisco
Tuesday, September 23, 2003	9 a.m.	233 Post St., San Francisco
Thursday, November 20, 2003	9 a.m.	233 Post St., San Francisco

III. Future Advisory Committee Considerations

- Review and act upon the findings of the working committees (Development and Funding, Collections, and Governance);
- Keep informed of developments pertaining to the SFMHS Re-use proposal for the San Francisco Mint;
- Analyze various structural models to determine the type of relationship between the City and the Society that would best serve to ensure the continuing existence, financial stability and success of the San Francisco Museum and Historical Society;
- Assist the SFMHS in its efforts to participate in the Museum Assessment Program of the American Association of Museums as a self-study tool to assess the SFMHS from institutional, collections management, public dimension, and governance points-of-view;
- Pursue internship and funding opportunities in support of the FAMSF/SFMHS catalogue and inventory project;
- Continue to work to fulfill the remaining charges to the Advisory Committee as stated in the SFMHS Advisory Committee Ordinance.

Respectfully submitted,

Ira Michael Heyman

Ira Michael Heyman
Acting Chair

cc Board of Directors, San Francisco Museum and Historical Society
Board of Trustees, Fine Arts Museums of San Francisco

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Monterrey, Mexico)	03/25/03-07/25/03	
Textile Rotation*	10/05/02-04/27/03	3/9/9c/hall case
Big Prints*	01/25/03-08/31/03	1
Henry Moore: Celebrating a Gift*	01/25/03-08/31/03	2
Frank Lobdell: The Art of Making and Meaning*	03/01/03-05/25/03	14 & 10
The Evolution of Imagery: The Sketchbooks of Frank Lobdell*	03/01/03-06/15/03	Logan
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	A-F/Rosekrans
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Black and White Prints from the 1970s and 1980s*	05/31/03-09/28/03	A
Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance	06/07/03-08/31/03	B, E/Rosekrans
Artist Book Rotation*	06/21/03-10/19/03	Logan
Indian Photography from the Ehrenfeld Collection*	09/14/03-03/07/04	1-2
Degas Sculptures	10/18/03-02/08/04	B-E/Rosekrans
Anderson Print Rotation*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
American Accents (to Charleston, West Virginia)*	02/27/03-05/30/04	
Art Deco, 1910-1939	03/13/04-07/18/04	A-F/Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
April 10, 2003

Meeting Schedule

A. Executive Committee Meetings

Date	Time	Location
May 8, 2003	noon	6th Floor, 233 Post Street / **canceled**
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
April 10, 2003	3 p.m.	Board Room, Legion of Honor
June 12, 2003[1]	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
May 18-25, 2003	Museum Associates Trip to the Adirondacks and Maine
June 5, 2003	Annual Luncheon / Pia Palladino, Assistant Curator of the Robert Lehman Collection, Metropolitan Museum of Art, New York City
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24 – November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor

[1] Proposed change in date to Thursday, June 26, 2003.

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
April 10, 2003

I. Calling of the Meeting to Order – Diane B. Wilsey, President

The annual meeting of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, April 10, 2003, in the Board Room of the California Palace of the Legion of Honor, Lincoln Park, San Francisco. A quorum was present that being one-third of the number of Trustees in office. The meeting was called to order at 3:12 p.m.

President Wilsey presided; Mrs. Gough acted as Secretary.

II. Calling of the Roll

The following Trustees were present:

Arlene Ackerman
Cheryl H. Bancroft
Alvin H. Baum, Jr.
Jamie Nicol Bowles
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Dagmar Dolby
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
Dr. Rupert Garcia
Constance Goodyear
Jacqueline Hoefer
Beverly James
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nion McEvoy
J. Alec Merriam, Vice President
Lorna F. Meyer
Robert P. Morrow III, Vice President/Finance
Marianne H. Peterson
Michael H. Podell
Shelagh Rohlen, Vice President/Annual Support

Randolph R. Scott
Carlos Villa
Nancy Willis
Diane B. Wilsey, President

On motion, duly seconded and carried unanimously, the following Trustees were excused:

Del M. Anderson
George McNear Bowles
T. Robert Burke
Marion Moore Cope
Belva Davis, Vice President/Civic Affairs and Audience Development
John A. Friede
Richard N. Goldman
Nancy Hamon
George Hecksher
Nancy McBean
Josie Mooney
Joy Ou
Louise H. Renne
George B. Saxe
Burl A. Toler, Sr.
Vivian Fei Tsen
Lonna Wais
David Winton

The following ex-officio Trustees were unable to be present:

Mayor Willie L. Brown, Jr.
John Murray, President, Recreation and Park Commission

Other Trustees in attendance were:

Ruth Asawa
Robert J. Bransten
Frankie Jacobs Gillette
Richard W. Goss II
Stephanie MacColl
Gail Merriam
Steven MacGregor Read
Katharine Doyle Spann
Florence Sue Wong

III. Report of the Nominating Committee – Nion McEvoy, Chair

A. Report on Trustees Rotating Off the Board of Trustees of the Fine Arts Museums of San Francisco

Chair McEvoy reported that, having completed three terms of three years each as of today's meeting, the following four Trustees will rotate off the Board of Trustees:

George McNear Bowles
Jamie Nicol Bowles
Belva Davis, Vice President for Audience Development and Civic Affairs
Dagmar Dolby

On behalf of the Board of Trustees, President Wilsey extended appreciation to these Trustees for their years of loyal service and expressed the hope and need for their continued, future participation.

B. Consideration and Possible Action to Elect the Following New Trustees to the Board of Trustees for an Initial Three Year Term

The nominees for election to the Board of Trustees for an initial term of three years to end in April 2006 were:

Shelby W. Bonnie
Molly Murphy Crowley
Karen Bell Francois
Jeanne P. Robertson
Trevor Traina

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect the nominees to initial three year terms to expire in April 2006.

C. Welcome New Trustees

Trustees Shelby W. Bonnie, Karen Bell Francois, and Trevor Traina joined the meeting and were welcomed with a round of applause. Trustees Molly Murphy Crowley and Jeanne P. Robertson were unable to be present.

D. Consideration and Possible Action to Re-elect the Following Trustees to a Second Three Year Term

The nominees for election to a second term of three years to end in April 2006 were:

Barnaby Conrad III
William R. Kimball
Marianne H. Peterson
Randolph H. Scott
Lonna Wais

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect the nominees to second terms of three years to expire in April 2006.

E. Consideration and Possible Action to Re-elect the Following Trustees to a Third Three Year Term

The nominees for election to a second term of three years to end in April 2006 were:

Del M. Anderson
Alvin H. Baum, Jr.
Richard Goldman
Nancy B. Hamon
Diane B. Lloyd-Butler
Nion McEvoy
Nancy Willis

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect the nominees to third terms of three years to expire in April 2006.

F. Consideration and Possible Action to Elect the Following Vice Presidents to a Term of One Year[1]

The nominees for Vice President were:

Diane B. Lloyd-Butler, Vice President for Marketing and Communications
J. Alec Merriam, Vice President
Shelagh Rohlen, Vice President for Annual Support
Randolph R. Scott, Vice President for Audience Development and Civic Affairs

[1] President Diane B. Wilsey was elected to a three year term as President on April 12, 2001.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect the nominees to one year terms to expire in April 2004.

G. Consideration and Possible Action to Elect the Following FAMSF Executive Committee Members to a Term of One Year

The nominees for election to the FAMSF Executive Committee for one year terms were:

Alvin H. Baum, Jr.
Richard P. Essey
George Hecksher
Nion McEvoy
Robert P. Morrow III
Marianne Peterson
Michael H. Podell
Lonna Wais

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect the nominees to the FAMSF Executive Committee to one year terms to expire in April 2004.

H. Consideration and Possible Action to Elect Margaret Wetzel as Trustee Emerita of the Fine Arts Museums of San Francisco

The nominee for election to Trustee Emerita status was Margaret Wetzel. On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to elect Margaret Wetzel to Trustee Emerita status.

I. Consideration and Possible Action to Adopt a Resolution Setting the Number of Trustee Positions

Chair McEvoy read the following resolution:

WHEREAS, The San Francisco Charter, Section 5.105, provides for a variable number of Trustees; and

WHEREAS, The Charter sets the number of Trustees at no more than sixty-two, with the exact number to be set by the Board of Trustees from time to time; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby set the number of Trustees at fifty-one until such number is changed by this Board.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1432**.

IV. Report of the President – Diane B. Wilsey

B. Consideration and Possible Action to Approve the Minutes of the March 13, 2003 Meeting of the Executive Committee of the Board of Trustees

There being no discussion among the Trustees or members of the public, the minutes of the March 13, 2003 meeting of the Executive Committee of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

B. Consideration and Possible Action to Adopt a Resolution Honoring Trustee Emerita Ruth Asawa

President Wilsey welcomed Trustee Emerita Ruth Asawa, members of her family, and guests in attendance. She stated the Board's pleasure in honoring Trustee Asawa, who has been an enthusiastic advocate of the Fine Arts Museums and its education programs since her election to the Board of Trustees in October 1989.

Mr. Parker advised that a specific development has occasioned the recognition of Trustee Asawa at this time. He noted that in the future tens of thousands of school children will enter the lobby of the New de Young Museum Education Tower to participate in the Museums' education programs. Over the past six months, Trustee Asawa and Mr. Parker have discussed an installation of her hanging wire crocheted sculptures in the Education Tower lobby. A model of the proposed installation and schematics of the Education Tower lobby were on view at the meeting. Mr. Parker noted that the proposed installation is part of a larger undertaking, which includes a retrospective of Trustee Asawa's work and a catalogue planned for the New de Young Museum in 2006-2007. These plans, as well as today's program, pay tribute to Trustee Asawa and her meaningfulness to the Fine Arts Museums of San Francisco. The Board of Trustees acknowledged Trustee Asawa with a heartfelt round of applause.

Pam McDonald, Director of Audience Development and Civic Affairs, then introduced a special, hands-on, Origami art activity in honor of Trustee Asawa. She introduced Paul Lanier, Trustee Asawa's son and a clay artist and sculptor, who provided instructions to Trustees and attendees in the audience on how to make an Origami flower, to be individually autographed and arranged into an original art object to be presented to Trustee Asawa at the end of the program.

Timothy Burgard, Curator of American Art, offered the following comments. Ruth Asawa, a second generation Japanese American, began to learn about art when she and her family were in an internment camp during World War II. After graduation from Milwaukee State Teachers College, she went to Black Mountain College, an experimental school in the North Carolina mountains, which attracted artists as both students and faculty members. She was influenced by Josef Albers and Buckminster Fuller to name a few, and learned to integrate art into every aspect of her life. Her most famous works in the Bay Area are the mermaid fountain at Ghirardelli Square, the fountain outside the Grand Hyatt at Union Square, and the Japanese American Internment Memorial Sculpture at San Jose's federal building. Mr. Burgard noted that the hanging wire crocheted sculptures proposed for the Education Tower Lobby possess an organic quality most fitting to the New de Young Museum in Golden Gate Park. The sculptures, with their affinities to Asian tradition, will occupy a modern place in the history of American cultures in the New de Young Museum.

President Wilsey called upon the following individuals, who paid tribute to Trustee Asawa as a dedicated Trustee of the Fine Arts Museums of San Francisco, a leader of art education in San Francisco, and a committed artist.

Trustees of the Fine Arts Museums of San Francisco presented the following testimonials:

Richard P. Essey - Recalled two programs initiated by Trustee Asawa, the Children's Campaign of the San Francisco Unified School District in support of the New de Young Museum Education Tower with funds matched by the Essey Family Fund, and Scroungers' Center for Reusable Art Parts (SCRAP).

Rupert Garcia – Recognized the establishment of the San Francisco Arts Education Project in the 1960's, Trustee Asawa's delicate, powerful sculpture, and her support of the Galleria de la Raza in the 1970's.

Arlene Ackerman – On behalf of the San Francisco Unified School District, Trustee Asawa was thanked for making a difference in the lives of thousands of students and influencing their futures.

Carlos Villa - Acknowledged Trustee Asawa as being an icon to artists, including himself, and the larger art community.

Stephanie MacColl – Emphasized that it has been an honor to have an artist of Ruth Asawa's stature and reputation serve on the Board of Trustees. Remembered Trustee Asawa's first Board meeting -- after she was introduced, she distributed Origami birds to each Trustee before taking her seat.

Florence Sue Wong – Recognized Trustee Asawa's efforts in co-chairing the Youth Arts Council for many years, and recalled that including Ruth Asawa's name as part of a grant application almost guaranteed funding.

Other testimonials followed from members of the community:

Sue Kubly, Community Member – On behalf of the public, thanked Trustee Asawa for all she has done for the City of San Francisco.

Nancy Boas, Chair of the American Art Study Center – Recognized Trustee Asawa for her wisdom and integrity, and for her efforts to relocate the Piazzoni murals from the Old Main Library in Civic Center to the New de Young Museum, where they will be displayed in the FAMily Room.

Paul Karlstrom, Archives of American Art, Smithsonian Institution – Ann Karlstrom, Director of Publications and Graphic Design, read a letter from Paul Karlstrom recalling his interview with Trustee Asawa, which was taped for the Archives of American Art Oral History Program. The interview documenting her life and career was one of the most interesting and enjoyable experiences of almost 150 such conversations he conducted for the National Research Collection. Trustee Asawa represents an important combination of art and community commitment.

Lois Gordon, Former FAMSF Director of Education – Thanked Trustee Asawa for always being available to the children, schools, and the Youth Arts Festivals.

Jill Wynns, Former President of the Board of Education, San Francisco Unified School District – Trustee Asawa's work and her ideas transformed arts education, not only in San Francisco, but throughout the United States. Declared Ruth Asawa a living treasure.

Sally Ann Ryan, Arts Coordinator, San Francisco Unified School District – On behalf of all of the students, Trustee Asawa was thanked for her efforts to promote art appreciation throughout the San Francisco Unified School District.

Mark Johnson, Director of the Art Gallery, San Francisco State University – Described two public Asawa works on the SFSU campus: a) a work created in collaboration with SFSU students and high school students based on DNA studies (a Buckminster Fuller project) in the Lobby of the Fine Arts Building; and b) the Garden of Remembrance, which references the isolation of the ten internment camps during World War II and includes a water fall, suggesting that hope and that life can be refreshed.

Raymond Saunders, California College of Arts and Crafts – In 1946, artist Jacob Lawrence was invited to teach at Black Mountain College. In the fall of that year, Ruth Asawa enrolled at Black Mountain College and met the artist. As a woman of

color, Trustee Asawa was thanked for making it possible for an artist like himself to exist today.

Diane Fukami, Filmmaker –Stated the honor and challenge it has been to adequately portray the spirit, generosity and dimensions of Ruth Asawa's life and work. A segment of Ms. Fukami's recent documentary was on view prior to the meeting and will be shown again at the end of the meeting.

Stephen MacNeil, American Friends Service Committee – On behalf of the American Friends Service Committee, expressed respect to Trustee Asawa and emphasized the productive time she spent with the American Friends Service Committee during the 1950s.

Rondal Partridge, Photographer – The son of Trustee Asawa's good friend, Imogen Cunningham, Mr. Partridge noted two great strengths of Ruth Asawa -- the strength of family, which is at the basis of her culture, and the strength of her imagination. They met in 1949, and she has greatly influenced his life.

David Weiner, Principal, Alvarado School – Thirty-two years ago, Ruth Asawa began a revolutionary program of bringing artists into the public school system, where they worked and taught students in a variety of different media. Ruth Asawa's legacy is the impact she has had on the Alvarado School students. She was presented with a work of art created by the fourth grade class at Alvarado School.

Janice Mirikitani, San Francisco Arts Commission – On behalf of the San Francisco Arts Commission, Ms. Mirikitani expressed appreciation to Ruth Asawa for elevating the role of the arts in the schools, for her vision as an artist, and her commitment to justice.

President Wilsey then introduced the following individuals, who presented official proclamations to Trustee Asawa:

Ron Vinson, Director of the Mayor's Office of Neighborhood Services – On behalf of Mayor Willie L. Brown, Jr., and in recognition of Ruth Asawa's dedication and commitment to the City of San Francisco, Mr. Vinson presented a mayoral proclamation declaring April 10, 2003 as "Ruth Asawa Day in San Francisco".

Pam McDonald – On behalf of the Board of Supervisors, Ms. McDonald read a certificate of honor from the Board of Supervisors, which was sponsored by Supervisor Bevan Dufty, extending the City's highest commendation to Trustee Asawa.

President Wilsey and Mr. Parker then presented Trustee Asawa with a framed resolution from the Board of Trustees of the Fine Arts Museums of San Francisco, which was read by President Wilsey as follows:

WHEREAS, Ruth Asawa was elected to the Board of Trustees of the Fine Arts Museums on October 5, 1989, and brought to Board deliberations the perspective of a fine artist well known to art-loving San Franciscans; and

WHEREAS, During her tenure as a Trustee, she has been an enthusiastic advocate of the Museums and its Education Programs, serving as an active member of the Education Committee for almost fifteen years; and

WHEREAS, Ms. Asawa, mother of six children and renowned artist for more than fifty years, has been resolute in her commitment to arts education for children, having founded the Alvarado School Arts Workshop in 1968, which grew to an artist-in-residence program in fifty public schools in San Francisco; and

WHEREAS, Herzog & de Meuron Architekten AG consulted with Ms. Asawa on the design of the New de Young Museum Education Tower; and

WHEREAS, In October 2000, Ruth Asawa initiated a children's campaign in support of the New de Young Museum Education Tower and the school art programs of the San Francisco Unified School District, which raised $5,789 in coins deposited by students throughout the City in ceramic banks modeled after the Education Tower, created by Ruth Asawa and her son, sculptor Paul Lanier; and

WHEREAS, She was instrumental to the relocation of the Piazzoni Murals from the Old Main Library to the New de Young Museum, where they will be displayed in the FAMily Room; and

WHEREAS, Ms. Asawa has been called upon on many occasions to provide testimony at public hearings in support of the Fine Arts Museums on numerous matters, most particularly the building of the New de Young Museum; and

WHEREAS, Ruth Asawa has ably represented and brought distinction to the Fine Arts Museums through her efforts to promote arts education for students in the San Francisco Unified School District, her service as a member of the San Francisco Arts Commission, and the display of her works of art in San Francisco, notably the fountain at the Grand Hyatt Hotel across from Union Square and the cast bronze mermaid fountain in Ghirardelli Square; and

WHEREAS, There will be a special installation of Ruth Asawa's hanging wire crocheted sculptures in the lobby of the New de Young Museum Education Tower, and a retrospective of her work and a catalogue are planned for the New de Young Museum in Golden Gate Park in 2006/2007; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby recognize Ruth Asawa, artist, wife of architect Albert Lanier, mother of six children, and the driving force in San Francisco school arts programs, for her

efforts to enhance the quality of life in San Francisco and the cultural opportunities presented to the children and citizens of San Francisco and the Bay Area; and, be it

FURTHER RESOLVED, That the Board of Trustees acknowledges with profound appreciation the extraordinary dedication, service and commitment of Ruth Asawa to the Fine Arts Museums of San Francisco.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1433**. The Board of Trustees acknowledged Trustee Emerita Ruth Asawa with a warm round of applause. She was then presented with an Origami flower lei, the result of the hands-on art project conducted earlier in the meeting.

Trustee Emerita Asawa expressed heartfelt appreciation to the Trustees. Again, the Board of Trustees recognized Trustee Asawa with a round of applause.

C. Report on Two Major Acquisitions from the February 11, 2003 Meeting of the Acquisitions Committee of The Fine Arts Museums Foundation – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation

Chair Merriam introduced two acquisitions recommended for purchase by the Acquisitions Committee at its February 11, 2003 meeting, which were on view at the meeting. Lynn Orr, Curator of European Art, presented Virgin and Child with Putti, ca. 1490-1495, by Andrea della Robbia, an important glazed terra cotta relief from the della Robbia dynasty. Virgin and Child with Putti was acquired in memory of late Trustee Emeritus Alfred S. Wilsey with funds received in his honor. The relief will be unveiled at the *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance* exhibition, which is dedicated to Trustee Wilsey and opens to the public on June 7, 2003. Kathy Berrin, Curator of Africa, Oceania and the Americas, discussed Kero, 600-800 A.D., Huari, Tiwanaku, Andes, a rare and scholarly significant ritual drinking vessel, which will be displayed in the Africa, Oceania and Americas galleries in the New de Young Museum.

D. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park

1. Report on the New de Young "Topping Off" Celebration on October 18, 2003

A "Topping Off" public celebration for the New de Young Museum is planned for Saturday, October 18, 2003, from 11 a.m. to 4 p.m. "Ready, Set, Grow!" will be held in the Golden Gate Park Bandshell and Concourse areas. Belva Davis has agreed to serve as Mistress of Ceremonies; Trustees, staff and volunteers will be requested to actively participate in the planned activities described in the attachment to these minutes.

2. Status Report on the Concourse Authority Underground Parking Facility

The Draft Environmental Impact Report for the Concourse Authority underground garage has been published by the San Francisco Planning Department. The San Francisco Planning Commission certification hearing date will be scheduled in the near future.

E. Report on the Cancellation of the May 8, 2003 Executive Committee Meeting

President Wilsey reported that the May 8, 2003 meeting of the Executive Committee of the Board of Trustees has been cancelled.

F. Consideration and Possible Action to Adopt a Resolution Changing the Date of the Next Meeting of the Board of Trustees from Thursday, June 12, 2003 to Thursday, June 26, 2003

President Wilsey announced a change in date for the June 2003 meeting of the Board of Trustees from Thursday, June 12th to Thursday, June 26th. A luncheon honoring Trustee Nancy Hamon for her extraordinary generosity in support of the New de Young Museum will precede the Board meeting. She introduced the following resolution:

RESOLVED, That the date of the June 12, 2003 meeting of the Board of Trustees as set by Board Resolution 1414 on June 13, 2002 is hereby changed to Thursday, June 26, 2003, in order to honor Trustee Nancy Hamon for her extraordinary generosity in support of the New de Young Museum in Golden Gate Park; and, be it

FURTHER RESOLVED, That the time and location of the June 26, 2003 meeting will remain the same, namely 3:00 p.m., in the Board Room at the California Palace of the Legion of Honor, Lincoln Park, San Francisco, California.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1434**.

G. 2003-04 Board Committees

President Wilsey advised that 2003-04 Board Committee assignments will be presented at the June 26, 2003 Board meeting. She stressed the importance of rotating committee membership as a means to re-vitalize and strengthen the institution.

V. Director's Report – Harry S. Parker III

A. Consideration and Possible Action to Approve Loan Requests

Mr. Parker presented the following loan requests:

1. From: National Gallery of Art, Landover, MD

   For: Toulouse-Lautrec and Montmartre
   National Gallery of Art, Washington, DC: 3/20/05-6/12/05
   Art Institute of Chicago, Chicago, IL: 7/16/05-10/10/05

   a. Henri de Toulouse-Lautrec (French, 1864-1901)
   Au Cirque: Ecuyère de Haute École – Le Salut, 1899
   Black chalk on white wove paper, 35.7 x 25.4 cm (sheet)
   69.30.118
   Fine Arts Museums of San Francisco, Memorial Gift from
   Dr. T. Edward and Tullah Hanley, Bradford, Pennsylvania

   b. Henri de Toulouse-Lautrec (French, 1864-1901)
   Au Cirque: Cheval Pointant, 1899
   Black chalk with orange and yellow crayon additions by the artist, 35.7 x 25.4 cm (sheet)
   1977.2.5
   Fine Arts Museums of San Francisco, Museum Purchase, Elizabeth Ebert and Arthur W. Barney Fund

   Stipulations: The works on paper will be accompanied by a FAMSF courier to Washington, DC, and return from Chicago. All related expenses will be paid by the requesting organization.

2. From: The Art Institute of Chicago, Chicago, IL

   For: Manet and the Sea
   Philadelphia Museum of Art, Philadelphia: 2/8/04-5/9/04
   Van Gogh Museum, Amsterdam: 6/18/04-9/26/04

   Claude Monet (French, 1840-1926)
   Waves Breaking, 1881
   Oil on canvas, 23 ½ x 32 (59.7 x 81.3 cm)
   1970.10
   Fine Arts Museums of San Francisco, Gift of Prentis Cobb Hale

Stipulations: The painting will be accompanied by a FAMSF courier to Philadelphia and back from Amsterdam. All related expenses will be paid by the requesting organization.

A motion was made and seconded to approve the loan requests noted above. There was no discussion among Trustees or members of the public. The Board of Trustees voted unanimously to approve the loans subject to the conditions stated.

B. Report on the San Francisco Museum and Historical Society Advisory Committee by Ira Michael Heyman, Acting Chair

Mr. Parker introduced Ira Michael Heyman, former Chancellor of the University of California at Berkeley and former Secretary of the Smithsonian Institution. Mr. Heyman, Acting Chair of the San Francisco Museum and Historical Society (SFMHS) Advisory Committee, presented the following status report of the Advisory Committee's deliberations to date.

In early 2002, the San Francisco Museum, headed by Gladys Hansen and housed for many years in the Cannery at Ghirardelli Square, merged with the San Francisco Historical Society to form the SFMHS. The SFMHS occupy offices on Harrison Street with the collection presently stored on Treasure Island in space provided by the City. At this time, there is no exhibition facility. The SFMHS Board of Directors is in the process of entering into a long-term lease with the City for the Old Mint building, located at Fifth and Mission Streets, to house a San Francisco Museum. The City is willing to accept title to the Old Mint from the United States General Services Administration. The long-term lease is conditioned upon the ability of the SFMHS to demonstrate the financial capacity to address the seismic condition of the Old Mint, to reconstruct the interior in a manner that is consistent with historic preservation requirements, and to establish a firm basis for paying operating expenses, largely derived from entrance fees. The project cost to reconstruct the Old Mint is estimated at $48 million.

Last June 2002, the Board of Supervisors established an SFMHS Advisory Committee to discuss and make recommendations on a variety of matters to the Board of Supervisors, the FAMSF Board of Trustees, and the SFMHS Board of Directors. Acting Chair Heyman reviewed the purposes of the SFMHS Advisory Committee at some length, which are set forth in the appended Initial Report of the Preliminary Findings of the SFMHS Advisory Committee dated March 18, 2003, which was submitted to the Board of Supervisors. With regard to considering the type of relationship between the City and SFMHS, Acting Chair Heyman described three possibilities: a) the SFMHS could become a City agency similar to the FAMSF; b) the SFMHS could exist as a private, non-profit entity occupying city property, such as the Academy of Sciences, San Francisco Zoo and San Francisco Opera; or, c) the SFMHS could continue as a private, non-profit organization and be eligible for some portion of the Hotel Tax funding as is the case with the Exploratorium.

Acting Chair Heyman advised that Mr. Parker, whose professional expertise in museum management is indispensable to the work of the Advisory Committee, James Lazarus, SFMHS Executive Director, and Judy Gough, FAMSF Executive Secretary, staff the SFMHS Advisory Committee. The Fine Arts Museums are represented on the Advisory Committee by President Wilsey, who is assisting with development and funding strategies, and Charles Crocker, Former President of The Fine Arts Museums Foundation, who participates in discussions regarding governance matters.

Mr. Parker thanked Acting Chair Heyman for his report. He noted that as of the end of March 2003, a total of 948 FAMSF San Francisco history objects have been barcoded, measured, photographed, labeled and tagged. The 948 catalogued objects fall into the following categories: a) 50 paintings (portraits and mission landscapes); b) 682 documents (crayon enlargements of people significant to San Francisco history, maps, photos, lithographs, certificates, and theater programs); and c) 216 objects (tools, miner or Gold Rush paraphernalia, ribbons, guns, signs and furniture).

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period October 1 through December 31, 2002

Mr. Parker advised that the City's Sunshine Ordinance requires the Fine Arts Museums to disclose the amount and source of all gifts received. He presented the following resolution, which acknowledges funding expended by the Corporation of The Fine Arts Museums for the period October 1 through December 31, 2002:

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $4,387,063 expended by the Corporation of The Fine Arts Museums for operations and $5,347,967 for the New de Young Museum in Golden Gate Park during the period October 1 through December 31, 2002.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1435.**

D. Report on Bequests Received During the Period October 1 Through December 31, 2002

1. Consideration and Possible Action to Adopt a Resolution Acknowledging That No Bequests of Funds Were Received by the Fine Arts Museums of San Francisco During the Period October 1 through December 31, 2002

In accordance with the City's Sunshine Ordinance, bequests received by the Fine Arts Museums must also be disclosed. Mr. Parker introduced the following resolution acknowledging that no bequests of funds were received by the Museums for the period October 1 through December 31, 2002.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge that no bequests of funds were received by the Fine Arts Museums of San Francisco during the period October 1 through December 31, 2002.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1436.**

2. Report on a $1 Million Bequest from Honorary Trustee Phyllis C. Wattis to The Fine Arts Museums Foundation to Establish the Phyllis C. Wattis Fund for Traveling Exhibitions

Mr. Parker reported that the first distribution of $1 million from the estate of Phyllis C. Wattis was received in December 2002. This bequest was made to The Fine Arts Museums Foundation to establish the Phyllis C. Wattis Fund for Traveling Exhibitions in accordance with the Thirty-First Amendment of the Phyllis C. Wattis 1991 Trust. The income from this endowment fund was designated by Honorary Trustee Wattis for the support of the San Francisco production of traveling exhibitions. The generosity of Honorary Trustee Wattis was recognized with sincere appreciation.

E. Update on the City Budget

Mr. Parker noted that the Museums' City budget is funded by Hotel Tax proceeds. With the decline in tourism since the terrorist attacks of September 11, 2001, Hotel Tax receipts are off substantially. This has led to cutting the Museums' City budget from $4,955,000 to $4,348,000, which is a 12% reduction of $607,000, and to severe measures, including cutting the Museums' art insurance premium. The current plan is to maintain catastrophic coverage for the permanent collection at a higher deductible.

Reduced City funding will carry into the 2003-04 fiscal year and lead to the layoff of four City employees. These staff members have seniority rights within the City's civil service system, and they are expected to be re-assigned to other positions within the City. Mr. Parker recalled that the Board of Trustees adopted a resolution when the de Young Museum closed to the public, stating that every effort would be made to avoid layoffs during the period of closure. However, the unforeseen impact of the 9/11 terrorist attacks, the economic recession, and the subsequent decline in San Francisco tourism have compounded the financial difficulties associated with the de Young Museum closure, requiring these staff reductions.

F. Current and Future Exhibits

At the request of Mr. Parker, Lynn Orr, Curator of European Painting, discussed the exhibition, *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance*, which opens at the Legion of Honor on June 7, 2003 and runs through August 31, 2003. This exhibition features a rare selection of 70 Italian manuscript paintings from the 13th-16th centuries from the Robert Lehman Collection at the Metropolitan Museum of Art in New York. Drawn from the pages of various types of medieval and Renaissance religious volumes, the images in the exhibition are exquisite in color and technique, utilizing precious pigments and extensive gold leaf. A number of these examples are by leading early Italian artists including Lorenzo Monaco, Cosmo Tura, and Stefano da Verona. The exhibition is dedicated to the late Trustee Emeritus Alfred S. Wilsey. A list of generous donors, who supported the exhibition, was distributed.

VI. Public Comment

Members of the public may address the Board of Trustees on items not on the agenda that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit total comments to thirty minutes. There was no public comment.

VII. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

Date	Time	Location
May 8, 2003	noon	6th Floor, 233 Post Street / **canceled**
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

Date	Time	Location
June 26, 2003[2]	3 p.m.	Board Room, Legion of Honor
October 9, 2003	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
May 18-25, 2003	Museum Associates Trip to the Adirondacks and Maine
June 5, 2003	Annual Luncheon / Pia Palladino, Assistant Curator of the Robert Lehman Collection, Metropolitan Museum of Art, New York City
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24 - November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Legion Gallery
African Art from The Fine Arts Museums (Tour to Monterrey, Mexico)	03/25/03-07/25/03	
Textile Rotation*	10/05/02-04/27/03	3/9/9c/hall case
Big Prints*	01/25/03-08/31/03	1
Henry Moore: Celebrating a Gift*	01/25/03-08/31/03	2
Frank Lobdell: The Art of Making and Meaning*	03/01/03-05/25/03	14 & 10
The Evolution of Imagery: The Sketchbooks of Frank Lobdell*	03/01/03-06/15/03	Logan
Leonardo da Vinci and The Splendor of Poland	03/08/03-05/18/03	A-F/Rosekrans
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Black and White Prints from the 1970s and 1980s*	05/31/03-09/28/03	A

[2] Changed from Thursday, June 12, 2003.

Title	Date	Legion Gallery
Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance	06/07/03-08/31/03	B, E/Rosekrans
Artist Book Rotation*	06/21/03-10/19/03	Logan
Indian Photography from the Ehrenfeld Collection*	09/14/03-03/07/04	1-2
Degas Sculptures	10/18/03-02/08/04	B-E/Rosekrans
Anderson Print Rotation*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
American Accents (to Charleston, West Virginia)*	02/27/03-05/30/04	
Art Deco, 1910-1939	03/13/04-07/18/04	A-F/Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All

VIII. Adjournment - Diane B. Wilsey, President

There being no further business, President Wilsey adjourned the meeting at 4:45 p.m.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which the matters were considered.

famsfbtm034

As of 4/9/2003

"READY, SET, GROW!"

("Topping Off" Ceremony)
Golden Gate Park Bandshell and Concourse
Saturday, October 18, 2003
11:00 am to 4:00 pm

3288

Elements:

1. Formal ceremony
2. Hands-on art activities
3. Bandshell performances
4. Artists' demonstrations
5. Public barbecue
6. VIP hospitality
7. Trustees, staff and volunteers needed to greet and serve the public, answer questions about the building project

Locations:

1. Bandshell (program, art element)
2. Large fountain area (hands-on activities, building model)
3. Bandshell benches/seating area
4. Parking lot behind Bandshell (VIP parking and hospitality)
5. Selected concourse sculpture locations (art demos)
6. Side concourse areas (for barbecue grills)
7. Steel tower and fence area (brand expressions)

Budgetary considerations:

1. Concourse rental fees
2. Security costs
3. Sound system
4. Custodial fees, portable toilets, etc.
5. Entertainment (GG Park Band, others)
6. Food and beverage (hot dogs, green ketchup)
7. Premium items (aprons, cookies, other branded party favors)

Bandshell Program:

1. Political speeches
2. Donor recognition
3. Commissioned poetry
4. Musical tribute
5. Multicultural and spiritual elements
6. Youth

SAN FRANCISCO MUSEUM AND HISTORICAL SOCIETY ADVISORY COMMITTEE

Initial Report of Preliminary Findings

Submitted to the
Board of Supervisors
City and County of San Francisco
March 18, 2003

I. Background

The San Francisco Museum and Historical Society Advisory Committee was established by Ordinance of the Board of Supervisors adopted on June 3, 2002. The initial membership of the Advisory Committee was certified by the Clerk of the Board of Supervisors on December 17, 2002 to serve one-year terms commencing that date, as follows:

Charles Crocker[1]
Charles Fracchia[2]
Susan Goldstein, Acting Vice Chair[3]
Ira Michael Heyman, Acting Chair[4]
Ink Mendelsohn[5]
Richard Moran[6]
Susan Stryker[7]
Melissa Szeto[8]
Diane B. Wilsey[9]

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[1] Appointed by the Fine Arts Museums of San Francisco
[2] Historian appointed by Mayor Willie L. Brown, Jr.
[3] City archivist appointed by the San Francisco Public Library
[4] Former Secretary of the Smithsonian Institution and Chancellor of the University of California, Berkeley, appointed by Mayor Willie L. Brown, Jr.
[5] Appointed by the San Francisco Museum and Historical Society
[6] Appointed by the San Francisco Museum and Historical Society
[7] Executive Director of the Gay, Lesbian, Bisexual, Transgender Historical Society appointed by the Board of Supervisors
[8] Executive Director of the Chinese Historical Society of America appointed by the Board of Supervisors
[9] Appointed by the Fine Arts Museums of San Francisco

The Advisory Committee is staffed by the Fine Arts Museums. The following serve as staff to the Advisory Committee:

James Lazarus, Executive Director, San Francisco Museum and Historical Society
Harry S. Parker III, Director of Museums, Fine Arts Museums of San Francisco
Judy Gough, Executive Secretary, Fine Arts Museums of San Francisco

The purposes and responsibilities of the Advisory Committee are:

- The management of the City history collections of the San Francisco Museum and Historical Society, the Fine Arts Museums of San Francisco, the San Francisco Public Library and other City departments (the "Collection") including but not limited to, issues related to the inventory, housing, storage, exhibition, conservation and development of such Collection;

- The type of relationship between the City and the Society that would best serve to ensure the continuing existence, financial stability and success of the San Francisco Museum and Historical Society;

- Sources of potential financial support for the Society;

- The potential creation of one or more full-time or part-time positions under the Fine Arts Museums' budget for the purpose of conducting a complete inventory/catalogue of the City and County of San Francisco's historical collections as well as those of the Society;

- The potential merger of the City's historical collections with the Society's Collection; and

- Strategies to promote citywide communication and partnership between various local organizations that hold historical/cultural resources.

II. Past Advisory Committee Deliberations

At its initial meeting held on November 14, 2002, the Advisory Committee accomplished the following:

- Reviewed the legislation creating the San Francisco Museum and Historical Society Advisory Committee;
- Received an overview of public meeting laws;
- Requested the City Attorney's Office to draft Advisory Committee Bylaws;

- Discussed the purposes and responsibilities of the Advisory Committee at length;
- Heard a presentation on the joint project between the Fine Arts Museums of San Francisco and the San Francisco Museum and Historical Society, to be funded by the City and County of San Francisco, to catalogue and inventory San Francisco history objects; and
- Received a presentation on the San Francisco Museum and Historical Society's Re-Use Proposal for the San Francisco Old Mint

At its second and third meetings held on January 29, 2003 and February 26, 2003, the Advisory Committee:

- Elected officers, Ira Michael Heyman as Acting Chair and Susan Goldstein as Acting Vice Chair;
- Established three working committees: Development and Funding, Collections, and Governance;
- Adopted Bylaws of the San Francisco Museum and Historical Society Advisory Committee;
- Received progress reports on the status of the SFMHS's Re-Use Proposal for the San Francisco Old Mint, which was recommended by the Old Mint Task Force at its January 29, 2003 meeting to the Mayor and Board of Supervisors as the development entity to enter into an exclusive negotiating agreement;
- Received progress reports on the joint project between the FAMSF and SFMHS to catalogue and inventory San Francisco history objects; to date approximately 865 FAMSF San Francisco history objects have been barcoded, measured, photographed, labeled and tagged, and data records have been generated for each object;
- Contacted the Museum Studies Programs at San Francisco State University and John F. Kennedy University to determine the feasibility of establishing internships to assist with the catalogue and inventory project;
- Pursued funding opportunities with the San Francisco Foundation;
- Discussed the governance and operations of the SFMHS including its programs and exhibitions;
- Reviewed the Museum Assessment Program of the American Association of Museums as a possible self-study tool to assess the SFMHS from institutional, collections management, public dimension, and governance points-of-view;
- Reviewed and approved this initial report to the Board of Supervisors;

- Established the 2003 meeting schedule as follows:

Date	Time	Location
Wednesday, January 29, 2003	noon	233 Post St., San Francisco
Wednesday, February 26, 2003	noon	233 Post St., San Francisco
Thursday, March 27, 2003	9 a.m.	233 Post St., San Francisco
Thursday, May 29, 2003	9 a.m.	233 Post St., San Francisco
Tuesday, July 29, 2003	9 a.m.	233 Post St., San Francisco
Tuesday, September 23, 2003	9 a.m.	233 Post St., San Francisco
Thursday, November 20, 2003	9 a.m.	233 Post St., San Francisco

III. Future Advisory Committee Considerations

- Review and act upon the findings of the working committees (Development and Funding, Collections, and Governance);
- Keep informed of developments pertaining to the SFMHS Re-use proposal for the San Francisco Mint;
- Analyze various structural models to determine the type of relationship between the City and the Society that would best serve to ensure the continuing existence, financial stability and success of the San Francisco Museum and Historical Society;
- Assist the SFMHS in its efforts to participate in the Museum Assessment Program of the American Association of Museums as a self-study tool to assess the SFMHS from institutional, collections management, public dimension, and governance points-of-view;
- Pursue internship and funding opportunities in support of the FAMSF/SFMHS catalogue and inventory project;
- Continue to work to fulfill the remaining charges to the Advisory Committee as stated in the SFMHS Advisory Committee Ordinance.

Respectfully submitted,

Ira Michael Heyman

Ira Michael Heyman
Acting Chair

cc Board of Directors, San Francisco Museum and Historical Society
Board of Trustees, Fine Arts Museums of San Francisco

Board of Trustees

Fine Arts
Museums of
San Francisco

de Young
Legion of Honor

OFFICIAL MEETING NOTICE

Fine Arts Museums of San Francisco
Board of Trustees

Thursday, June 26, 2003
3:00 p.m.

Board Room
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

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AGENDA

ORDER OF BUSINESS

I. **Calling of the Meeting to Order – Diane B. Wilsey, President**

II. **Calling of the Roll**

Arlene Ackerman
Del M. Anderson
Cheryl L. Bancroft
Constance Goodyear Baron
Alvin H. Baum, Jr.
Shelby W. Bonnie
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Marion Moore Cope
Molly Murphy Crowley
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
Karen B. Francois

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Calling of the Roll (continued)

John A. Friede
Dr. Rupert Garcia
Richard N. Goldman
Nancy B. Hamon
George Hecksher
Jacqueline Hoefer
Beverly James
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nancy McBean
Nion McEvoy
J. Alec Merriam, Vice President
Lorna F. Meyer
Josie Mooney
Robert P. Morrow III
Joy Ou
Marianne H. Peterson
Michael H. Podell
Louise H. Renne
Jeanne P. Robertson
Shelagh Rohlen, Vice President/Annual Support
George B. Saxe
Randolph R. Scott, Vice President/Audience Development and Civic Affairs
Burl A. Toler, Sr.
Trevor Traina
Vivian Fei Tsen
Carlos Pedro Villa
Lonna Wais
Nancy Willis
Diane B. Wilsey, President
David Winton

Ex-Officio Trustee Members

Mayor Willie L. Brown, Jr.
John Murray, President/Recreation and Park Commission

Absences to be Excused

There will be an opportunity for public comment before or during each agenda item.

III. Report of the President – Diane B. Wilsey — Discussion

A. Welcome New Trustees Molly Murphy Crowley and Jeanne P. Robertson — Discussion

B. Consideration and Possible Action to Approve the Minutes of the April 10, 2003 Meeting of the Board of Trustees (See Appendix A – Draft Minutes) — Action

C. Consideration and Possible Action to Adopt a Resolution Honoring Trustee Nancy B. Hamon for Her Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Hamon Education Tower of the New de Young Museum (Resolution To Be Distributed At Meeting) — Action

D. Consideration and Possible Action to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of June 4, 2003 Including Accepting the Works of Art Acquired through Purchase, Donation, and Bequest as Gifts to the Fine Arts Museums of San Francisco; Approving the Conditions Associated with the Promised Gift of a Collection of American Abstract Art; and Approving the Works of Art Recommended for First and Second Step Deaccessioning – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation (See Appendix B) — Action

1. Purchases
2. Gifts Offered to the Museums
3. Bequest of Five Paintings Offered to the Museums
4. Conditions Associated with the Promised Gift of a Collection of American Abstract Art
5. First and Second Step Deaccessioning
6. Purchases Reported for the Record

E. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park — Discussion

1. Status Report on the Concourse Authority Underground Parking Facility — Discussion

2. Consideration and Possible Action to Approve a Resolution Authorizing the Director of the Museums to Develop and Negotiate Documents Granting Certain Easements, Licenses or Other Property Rights Which May Be Necessary to Facilitate the Construction, Operation and Location of a Parking Facility Under the Golden Gate Park Music Concourse Because Such Parking Facility May Encroach on Property Under the Jurisdiction of the Fine Arts Museums of San Francisco, Subject to Further Review and Approval by the Fine Arts Museums of San Francisco Executive Committee — Action

WHEREAS, The voters of the City and County of San Francisco approved an initiative ordinance, known as Proposition J on June 2, 1998, called the "Golden Gate Park Revitalization Act of 1998" (S.F. Administrative Code Appendix 41) (the "Act") authorizing, among other things, the construction of a parking facility containing approximately 800 parking spaces, associated entrances/exits, and related improvements under the Music Concourse area of Golden Gate Park (the "Garage Project"); and

WHEREAS, The Act authorized the Golden Gate Park Concourse Authority (the "GGPCA") to construct and operate the Garage Project; and

WHEREAS, The GGPCA anticipates that the Garage Project will be located on properties under the jurisdiction of the GGPCA and the Recreation and Park Commission, and that a portion of the Garage Project may encroach on property under the jurisdiction of the Fine Arts Museums of San Francisco ("FAMSF"); and,

WHEREAS, To facilitate completion of the Garage Project, the GGPCA and FAMSF anticipate that it will be necessary to enter into an easement agreement ("Easement Agreement"), granting certain easements, licenses or other property rights relating to the construction and operation of the Garage Project, and the permanent encroachment of any portions of the Garage Project, if any, located,on property under the jurisdiction of FAMSF; and

WHEREAS, the Garage Project is undergoing environmental review as required by the California Environmental Quality Act ("CEQA"), and thus the Garage Project itself may undergo modifications as a result of the environmental review and, prior to any approval of the Garage Project, all decision-makers must consider the environmental effects of the Garage Project; and

WHEREAS, FAMSF desires to authorize the Director of Museums to negotiate a form of Easement Agreement and any related documents with the GGPCA, as described herein, and any additions, amendments, and/or modifications thereto ("Easement Documents"), to be approved as to form by the City Attorney; and

WHEREAS, The Easement Documents will be subject to: further review and approval by the FAMSF Executive Committee; completion of all required environmental review and approvals pursuant to the San Francisco General Plan, Section 101.1 of the Planning Code, and the California Environmental Quality Act (CEQA); and any other governmental and/or private approvals necessary for the Easement Documents; now, therefore, be it

RESOLVED, That the Director of the Museums is hereby authorized to develop and negotiate all Easement Documents, subject to the review and approvals as specified herein, to facilitate the construction, operation and location of the Garage Project.

3. Report on the New de Young "Topping Off" Celebration, "Ready, Set, Grow!", on October 18, 2003 — Discussion

F. Consideration and Possible Action to Adopt a Resolution Setting the Dates of the 2004 Board of Trustees Meetings — Action

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby set the following dates, times, and locations for its 2004 regular meetings:

Date	Time	Location
Thursday, January 22, 2004	3 p.m.	Board Room, Legion of Honor
Thursday, April 8, 2004	3 p.m.	Board Room, Legion of Honor
Thursday, June 10, 2004	3 p.m.	Board Room, Legion of Honor
Thursday, October 14, 2004	3 p.m.	Board Room, Legion of Honor

G. Other Informational Items — Discussion

IV. Director's Report - Harry S. Parker III — Discussion

A. Consideration and Possible Action to Approve the Following Loan Requests (See Appendix C) — Action

1. Exhibition Loan Requests — Action

2. Long-Term Loan Request from the California Capitol Historic Preservation Society with Option to Renew for Four of the Piazzoni Mural Panels — Action

3. Long-Term Loan Renewal Request from the University of California at Berkeley — Action

B. Presentation on the Planning for the New de Young Museum Education Facilities – Sheila Pressley, Acting Director of Education — Discussion

C. Consideration and Possible Action to Adopt a Resolution Increasing Certain Facility Rental Fees[1] — Action

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the rental rate schedule affecting certain facility rental fees with the guest capacities and activity restrictions listed below remaining unchanged and with the understanding that fee income will be payable to the Corporation of The Fine Arts Museums to support museum activities; and be it

[1] New information appears in bolded type.

FURTHER RESOLVED, That the rental rate changes will be effective July 1, 2003 but will apply only to future clients, who have not yet been quoted a rental fee; and be it

FURTHER RESOLVED, That the rental rate changes supersede the facility rental rates adopted as Board Resolution 1386 by the Executive Committee of the Board of Trustees at its meeting on September 20, 2001.

Rental Fees

Bookings are an exclusive FAMSF responsibility. The Director of Museums may block out certain days, times of day and periods when rental of an entire museum takes priority over renting areas within a museum. Reservation confirmation deposits and balance payable terms are set by the Director.

Fees include guards, a building engineer, custodial service, coat check and a museum representative. Additional fees, if any, will be determined at the time of contracting.

Facility	Current Fees	Proposed Fees
Entire museum viewing, 3 hours	$ 10,500	same
Entire museum, additional hour(s) or fraction	3,000	same
Maintenance deposit	500	same
Legion entire museum plus Gallery 10 Private Dinner, 100 guests maximum, FAMSF approved caterers only	11,000	same
Legion entire museum plus Court of Honor tent site, 4 hours	25,000	same
Legion lower level viewing, 1 hour	2,000	same
Legion lower level viewing, 2 hours	3,000	same
Legion lower level viewing, 4 hours	5,000	same
Legion lower level, additional hour(s) or fraction	2,000	same
Legion Cafe & Garden, **8 hours (includes 2 hours set-up, 4 hours event time, 2 hours take down) Including use of Terrace hallway**	2,500	**3,000**
Legion Cafe & Garden, late start (after 8 p.m.)	**n/a**	**500**

Facility	Current Fees	Proposed Fees
Entrance to Terrace Level via Museum Front Door (no access to Galleries)	**n/a**	**1,000**
Court of Honor ceremony (no tents allowed) Ceremony at 6pm or later	**n/a**	**500**
Wedding Package:		
• **Ceremony in Court**	**n/a**	**500**
• **Front Entrance**	**n/a**	**1,000**
• **8 hours Café use (includes 2 hours set up, 4 hours event time, 2 hours take down) and use of Terrace Hallway**	**n/a**	**3,000**
• **TOTAL**	**n/a**	**4,500**
Guarantee 12 month hold for a Saturday Wedding Package	**n/a**	**1,000**
Legion Café & Garden extended hours, 5 pm to 7 pm, limited menu	750	same
Legion Café Board Room, Tu-Sn 10am-4pm, 50 guests or less	500	same
Legion Café Board Room, over 50 guests, add	10/guest	same
Florence Gould Theater, commercial rate, 2 hour rehearsal & 2 hour performance including AV charge	1,750	same
Florence Gould Theater, non-profit group rate, 2 hour rehearsal & 2 hour performance including AV charge, Tu-Sun daytime	750	same
Florence Gould Theater, non-profit group rate, 2 hour rehearsal & 2 hour performance including AV charge, Mon and eves	1,250	**1,400**
Florence Gould Theater, additional hour(s) Including AV charge:		
-- commercial rate	750	same
-- non-profit group rate **Tu-Sun daytime**	250	same
--non-profit rate Mon and evenings	250	**300**

Facility	Current Fees	Proposed Fees
Florence Gould Theater Multiple Performance Rates (3 or more of same performance)		
• **Daytime performance Tu – Sun.**	**n/a**	**700**
• **Evening & Monday performance**	**n/a**	**1,350**
• **Daytime rehearsal Tu – Sun**	**n/a**	**550**
• **Evening & Monday rehearsal**	**n/a**	**1,000**
Lower level hallway in conjunction with theater rental	1,000	same
Florence Gould Theater, lower level hallway intermission refreshments in conjunction with theater rental (refreshments subject to approval by Legion Administrator)	**n/a**	**300**

Restrictions /Legion of Honor:

Capacities: entire museum -- 650 guests; lower level -- 325; cafe seated dinner -- 220; cafe standing reception -- 245; cafe garden -- 241 (only with cafe rental); Gould Theater -- 316 seats plus 2 companion and 3 wheelchair spaces; lower level hallway in conjunction with Gould Theater rental -- 321 guests with fire permit.

Restrictions: drinks and hors d'oeuvres allowed only in the garden courts (Galleries 8 and 12), Rotunda, the Rodin Gallery (Gallery 10) and Rosekrans Court (without art on display). Seated meals allowed only in the Legion Café and Gallery 10. Lower level guest access is only though the north entrance. The main entrance and Court of Honor are reserved to clients who rent the entire Legion. More than 325 guests requires the rental of the entire Legion.

Reservations for the Café may be made no more than six months before a Monday-Friday event, nine months before a Saturday event, and 12 months before a Sunday event. Legion Cafe rental clients may either arrange food and beverage services with the museum's concessionaire, Edible Art, or an outside caterer, approved by the Director of Museums. If outside caterers provide alcoholic beverages in the Café, they must pay a standard fee approved by the Director of Museums for Edible Art to surrender its liquor license. The cafe kitchen is off limits to outside caterers.

D. Consideration and Possible Action to Adopt a Resolution to Transfer Funds in the Admission Fund for the Fiscal Year 2003-04 — **Action**

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Controller of the City and County of San Francisco to transfer monthly excess revenue over monthly admission operating expenses in the Admission Fund (2S CRF RPD) Index Code 615001 to Project PFAADM, Index Code 615001 on a monthly basis for the fiscal year 2003-04; and, be it

FURTHER RESOLVED, That the funds in project PFAADM are to be used to reimburse the Corporation of The Fine Arts Museums for expenses incurred on behalf of the Museums.

E. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period January 1 Through March 31, 2003 — **Action**

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $3,909,297 expended by the Corporation of The Fine Arts Museums for operations and $9,616,308 for the New de Young Museum in Golden Gate Park during the period January 1 Through March 31, 2003.

F. Report on Bequests Received During the period January 1 Through March 31, 2003 — **Discussion**

1. Consideration and Possible Action to Adopt a Resolution Acknowledging a Bequest of Funds Received by the Fine Arts Museums of San Francisco During the Period January 1 Through March 31, 2003 — **Action**

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude the following bequest of funds received during the period January 1 Through March 31, 2003:

Estate of William Zoller - $40,443.90

2. Report on a $5 Million Bequest from Honorary Trustee Phyllis C. Wattis to The Fine Arts Museums Foundation to Establish the Phyllis C. Wattis Fund for Major Acquisitions — **Discussion**

G. Update on the City Budget — **Discussion**

H. Current and Future Exhibits — Discussion

I. Other Informational Items — Discussion

V. Public Comment

Members of the public may address the Board of Trustees on items within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit total comment to thirty minutes.

VI. Meeting Schedule, Future Events and Current and Future Exhibits — Discussion
(See Appendix D - List of Board and Executive Committee Meetings, Events and Exhibitions)

VII. Adjournment in Memory of Trustee Emerita Katharine Doyle Spann - Diane B. Wilsey, President — Action

Public Meeting Requirements Relating to Accessibility

The subsequent information is in compliance with the Americans with Disabilities Act (ADA); the following will be made available upon request: (1) American sign language interpreters; (2) a sound enhancement system, (3) a meeting agenda available in alternative formats; and (4) a reader during the meeting. To arrange for these services, please contact Judy Gough at (415) 750-3669 at least two working days prior to a meeting. A late request will be honored if possible. Minutes of the meeting will be made in alternative formats upon request. Meeting agendas are available on the Fine Arts Museums of San Francisco website, *www.thinker.org*.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, those attending public meetings are reminded that others may be sensitive to various chemical based products. Please help the City to accommodate these individuals.

The MUNI's wheelchair-accessible No. 18 line stops in front of the Legion. For access to the Legion from downtown, take MUNI's wheelchair-accessible No. 38 Geary line to 33rd and Clement and connect with the No. 18 line. For more information about MUNI's accessible services, call (415) 923-6142.

There are accessible parking spaces (disabled-designated) available in front of the Legion. Accessible seating for persons with disabilities (including those using wheelchairs) will be available. For Telecommunication Device for the Deaf (TDD), the Museums use the California Relay Service.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the President may order the removal from the meeting of any person(s) responsible for the ringing or use of cell phones, pagers, or other similar sound-producing electronic devices.

Know Your Rights Under the Sunshine Ordinance

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations
are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code) or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force:

Donna Hall, Administrator
Sunshine Ordinance Task Force
City Hall, Room 409
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4683
Office: (415) 554-7724
Fax: (415) 554-7854
E-mail: Donna_Hall@ci.sf.ca.us

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's website at www.ci.sf.ca.us/bdsupvrs/sunshine.

If you are unable to attend the meeting, you may submit written comments to Judy Gough, Fine Arts Museums of San Francisco, 233 Post Street, 6th Floor, San Francisco, CA, 94108. Public documents referred to in the agenda may be inspected at the Administrative Offices of the Fine Arts Museums located at 233 Post Street, 6th Floor, San Francisco, CA, 94108. Please contact Judy Gough at (415) 750-3669 to make arrangements.

abtfamsf036

THE FINE ARTS MUSEUMS FOUNDATION

Acquisitions Committee

June 4, 2003

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PURCHASES

Africa, Oceania and the Americas

1. Dogon, Mali (African)
   Standing hermaphrodite figure, AD 1027-1209
   The purchase of this object was approved subject to the identification of funding sources as approved by the President of the Board of Trustees, the Chair of the Acquisitions Committee, and the Director of Museums

Prints and Drawings

2. Richard Diebenkorn (American, 1922-1993)
   Untitled (Albuquerque), 1951

3. Hans Christian Andersen (Danish, 1805–1875)
   Pierrot and Two Dancers on a Swan, 1862

4. Joachim Bandau (German, b. 1936)
   N5, 2002

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
June 4, 2003

GIFTS OFFERED TO THE MUSEUMS

American Art

David Best (American, b. San Francisco, California, 1945)
Summer Garden, 2000

Prints and Drawings

Ansel E. Adams (American, 1902-1984)
Tree, Vista, Timber Cove (California), 1950

Ansel E. Adams (American, 1902-1984)
Lichened Rocks, Distant Shore, Timber Cove (California), 1954

Pol Bury (French, b. 1922)
Le Boule et Le Trou, 1961

Nicolas Langlois (French, b. 1640) after Nicolas Perelle (French, 1631 – after 1693)
Autre Vue de la Cour des Fontaines et de la Galleries d'Vlisse à Fontaine-Bleau.

Nicolas Langlois (French, b. 1640) after Nicolas Perelle (French, 1631 – after 1693)
Vue de l'Estang, du Jardin et de la Cour des Fontaines à Fontaine-Bleau.

Attributed to Kunisada (Japanese, 1786 – 1864)
Untitled (Seated Woman and Man with Beard, mid 19th century

Michael Wohlgemuth (German, 1434 – 1519)
The City of Tracia as depicted in the Nuremburg Chronicle, 1493

Charles-François Daubigny (French, 1817 – 1878)
Le Berger et La Bergère, mid 19th century

Juan Laurent (Spanish, 1816 – before 1892)
Salamanca (Cathedral) 1834: La Catedral por la Parte de Levante,
mid 19th century

Sherry Smith Bell (American, active 20th century);
Nancy Caranica (American, active 2002);
Ann Chernow (American, active late 20th century)
Cathy deForest (American, active 2002);
Xenia Fedorchenko (Russian (?), active 2002);
Donna Fenstermaker (American, active 2002);
Lisa Jacobs (American, active 2002);
Lynn Klein (American, active 20th century);
Joan Finton (American, active 2002);
Jill Landau (American, active 2002);
Pat Prosek (American (?), active 2002);
Kim Vanderheiden (American (?), active 2002)
Wild Women: A Solor Etching Portfolio, 2002

Agneta Falk (Swedish, b. 1946)
The Beholder, 2002

Pier Gustafson (American, b. 1956)
Father's Suitcase (Wells Malcom Gustafson), 1984

David Ireland (American, b. 1930)
A Suite of Five Intaglio Prints Dedicated to the Memory of John Cage (1912-1990), 1992 - 1993

Blaine Machan (Canadian, active 2003)
The United States of Agression, One Deception, Fraudulent Event Note, 2003

Blaine Machan (Canadian, active 2003)
The United States of Agression, One Deception, Fraudulent Event Note, 2003

Daniel J. Robeski (American, 1951–2002)
Paul Cadmus, 1993

Daniel J. Robeski (American, 1951–2002)
Russian Nude, 1994

Daniel J. Robeski (American, 1951–2002)
Miserere II (Self-Portrait), 1997

Edward Ruscha (American, b. 1937)
Column with Speed Lines, 2003

Michael Schwab (American, b. 1952)
Bonterra Vineyards, 2002

Michael Schwab (American, b. 1952)
California Stories: The California Council for the Humanities, 2002

Michael Schwab (American, b. 1952)
Carneros, 2001

Michael Schwab (American, b. 1952)
Giro / Lance, 2002

Michael Schwab (American, b. 1952)
Mount Tamalpais, 2001

Michael Schwab (American, b. 1952)
Mount Tamalpais from the GGNRA series, 2001

Michael Schwab (American, b. 1952)
Sierra Club, 2001

Michael Schwab (American, b. 1952)
Signal Ridge Vineyard, 2002

Michael Schwab (American, b. 1952)
The Bridge to the Future: San Francisco, U.S. Bid City, 2012 Olympic Games, 2002

Mark Stock (American, b. 1951)
The Butler's in Love, 2002

William Wolff (American, b. 1922)
Simon Peter Saith unto Them, I Go a Fishing, 1968 – 2001

Andrew Young (American, b. 1962)
Untitled (c-114), 1999 – 2000

Tim Whiten (American, b. 1941)
The Book of Memories and Reflections on Stations in the Garden, 1988

Tim Whiten (American, b. 1941)
Access to the Garden, 1988

Textiles

Gilbert Adrian (American)
Woman's suit(jacket and skirt), 1942

Pakistan, Kafiristan
Hat, 20th century

BEQUEST OF FIVE PAINTINGS OFFERED TO THE MUSEUMS

American Art

Robert Motherwell (American, 1915-1991)
At Five in the Afternoon, 1950

Mark Rothko (American, 1903-1970))
Untitled, 1948

Richard Diebenkorn (American, 1922-1993)
Berkeley, No. 3, 1954

Richard Diebenkorn (American, 1922-1993)
Miller 22, 1951

Richard Diebenkorn (American, 1922-1993)
Untitled (Abstract), 1951

CONDITIONS ASSOCIATED WITH THE PROMISED GIFT OF A COLLECTION OF AMERICAN ABSTRACT ART

1. The Museum shall accept all of the paintings and drawings of our American abstract art collection, housed, or, in the case of future acquisitions, to be housed in our San Francisco apartment, and retain as part of its permanent collection at least 60% of the works donated, by number, not by value.

2. The Museum may sell or exchange any work, provided at least 60% of the works are retained as in (1) above. However, the proceeds of any sales or exchanges shall be only for other works by:

    a. Members of American Abstract Artists and other artists who exhibited with them during the years 1937 through 1954 as indicated in Susan Larson's 1974 doctoral dissertation at Northwestern University "The American Abstract Artists Group: A History and Evaluation of Its Impact Upon American Art," pp. 458-467, and were created prior to 1950.

    b. Members of the Transcendental Painting Group, based in New Mexico, and exhibiting from 1938-1941, and were created prior to 1950.

    c. Artists associated with The Museum of Non-Objective Painting (Guggenheim), and were created before 1950.

    d. Other important independent American abstract artists of the period who in the judgment of the curators and director of the Museum are consistent with the objectives of the gift, and were created prior to 1950.

    e. The curators, at their discretion, may acquire works of these artists created after 1950, if, in their judgment, each such work is consistent with the objectives our collection.

3. Although it is our hope that some or all of the works will be exhibited to the public periodically, such exhibition is not required; provided the works are made available to scholars and others interested in this period of American art, and, where appropriate based on conservation requirements, are made available for loan to other museums. In addition, the works are to be cataloged as part of the Museum's collections and all other methods for notification commonly used by the Museum, including any computerized or other electronic

data base, shall be utilized so that those interested will know of the availability of the works for viewing and study purposes.

4. An appropriate credit line shall be given to the Collection agreeable to the donors.

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
June 4, 2003

DEACCESSIONING

American Art – First Step

See Appended List (15 Paintings and 15 Decorative Arts Objects)

American Art – Second Step

See Appended List (16 Paintings)[1]

See Appended List (8 Paintings)[2]

[1] First Step: Acquisitions Committee, September 30, 2002; Board of Trustees, October 10, 2002
[2] First Step: Acquisitions Committee, December 3, 2002; Executive Committee of the Board of Trustees, December 12, 2002

AMERICAN ART DEACCESSION CANDIDATES
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP-6/4/03

PAINTINGS-(15)

Carlyle Brown (1919-1964)
Table with Glasses and Napkin, 1951

Rinaldo Cuneo (1877-1939)
Belle View, France, ca. 1918

Alida Ghirardelli (1881-1909)
French Family, ca. 1910?

Joseph Greenbaum (1864-1940)
Philip Barth, not dated

William Hahn (1829-1887)
Peasant Children, not dated

(Otto) Karl Knaths (1891-1971)
Beachcomber's Return, 1946

Karl Eugen Neuhaus (1879-1963)
Gualala River, Mendocino County, ca. 1920

John Herbert Partington
The Old Cliff House
[SF/CA History]

Henry Schnackenburg (1892-1970)
The Mullen Plant, early 20th century

Unidentified artist
Mrs. Rachel G. Gerrard as a Child?, ca. 1870
[SF/CA History--S.F. art supplier/canvas stamp]

Unidentified artist
David S. Terry, ca. 1875
[SF/CA History--wife's portrait has S.F. framer's label]

Unidentified artist
Mrs. David S. Terry, ca. 1875
[SF/CA History--S.F. framer's label]

C. Volauards
Ship Gatherer, 1901

Samuel Lovett Waldo
Mrs. C. F. Lindsley

Julius Wasserstein (1924-1985)
Untitled, 1960

DECORATIVE ARTS-(15)

Steuben Glass Works
Plates, ca. 1950

Steuben Glass Works
Plates, ca. 1950

Steuben Glass Works
Finger Bowls, ca. 1950

Steuben Glass Works
Highball Glasses, ca. 1950

Steuben Glass Works
Vase, ca. 1942

Steuben Glass Works
Plate, ca. 1950

Steuben Glass Works
Shot Glass, ca. 1950

Steuben Glass Works
Champagne Glass, ca. 1950

Steuben Glass Works
Mustard Server, ca. 1950

Unidentified artist
Looking Glass, ca. 1750

Unidentified artist
Looking Glass, mid-18th century

Unidentified artist (Derry, New Hampshire)
Wallpaper, 18th century

Unidentified artist (Derry, New Hampshire)
Wallpaper roll, 18th century

Unidentified maker (Worcester, Massachusetts)
Writing Desk

Unidentified artist
Portable Desk, 19th century

AMERICAN ART DEACCESSION CANDIDATE
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP-9/30/02
SECOND-STEP-6/4/03

PAINTINGS (16)

Richard Irving Bowman (b. 1908/1918-2001)
K8-59 (Kinetogenics 59), 1962

Joseph H. Haske (active ca. 1830-40)
Charles Haley with Dog, ca. 1830-40
[SF/CA History]

Bernard Karfiol (1886-1952)
Edith Gregor Halpert and Adam, ca. 1940

Pepino Mangravite (1896-1978)
Dancing in the Moonlight, 1937

T. Millies (active mid-19th century)
Meiggs Wharf, 1866
[SF/CA History]

Bror Julius Olsson Nordfeldt (1878-1955)
Barrier Rocks, No. 2, 1954

A. Sheldon Pennoyer (1888-1957)
Siesta Hour, Ronda, n.d.

Marion Hewlett Pike (1912-1998)
Thomas Carr Howe, ca. 1966
[SF/CA History]

Ferdinand Richardt (1819-1895)
The Old Soule House, ca. 1885
[SF/CA History]

Gladys Robinson
Coconut Trees at Los Tules, ca. 1955

Everett Spruce (1908-1997)
Desert at Night, 1947

George Curtin Stanson (1885-1974)
Mountain Landscape, ca. 1925

Walter Stuempfig (1914-1970)
Figure by Seaside, ca. 1950

Elmer Wachtel (1864-1929)
Seascape, ca. 1910

Harry Willson Watrous (1857-1940)
St. Anne (An Old Saint), ca. 1930

Virgil Williams (1830-1886)
Robert B. Woodward (1814-1879), ca. 1865
[SF/CA History]

AMERICAN ART DEACCESSION CANDIDATES
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP--12/3/02
SECOND-STEP-6/4/03

PAINTINGS-(8)

Irma Engel (b. 1910)
Anenomes, n.d.

Charles Franklin Galt (1884-1917 or later)
The Gypsy, n.d.

Gertrude Albright Partington (1883-1959)
The Actress (Elise Schuyler), ca. 1915

Charles Dorman Robinson (1847-1933)
Fog Storm Over the Bay

Charles Dorman Robinson (1847-1933)
Lake Louise, n.d.

Albert Edward Sterner
Mrs. Bernard Lande
[SF/CA History]

Frederick Taubes (1900-1981)
Emperor Jones, n.d.

H. Ledyard Towle (b. 1890)
Girl and Macaw, n.d.

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000, are recommended by the curators, and are approved by the Director of Museums or his designee, pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

Rudolph Ackermann (British, 1764–1834)
Allegorical Woodcut with Patters of British Manufacture from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 2, October 1809, 1809

Rudolph Ackermann (British, 1764–1834)
Plate No. 14 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 3, February 1810, 1810

Rudolph Ackermann (British, 1764–1834)
Plate 25 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, January 1811, 1811

Rudolph Ackermann (British, 1764–1834)
Plate 27 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, March 1811, 1811
Woodcut print with fabric collage, 235 x 145 mm (9 1/4 x 5 11/16 in.)

Rudolph Ackermann (British, 1764 – 1834)
Plate 37 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 7, January 1812, 1812

Rudolph Ackermann (British, 1764–1834)
Plate 41 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 7, May 1812, 1812

Rudolph Ackermann (British, 1764–1834)
Plate from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 9, February 1813, 1813

Anonymous (English)
The Kiss of Judas Iscariot (Napoleon III and Victor Emmanuel), 1859

David Cox (English, 1783-1859)
Untitled (Sketches from Nature for the Young Artists Companion), ca. 1820

Anonymous, (American)
Stutz Sedan in front of the M.H. deYoung Memorial Museum, San Francisco, ca. 1925

Anonymous, (American)
The Bower Theater, New York City, ca .1875
Albumen print, 235 x 189 mm (9 1/4 x 7 7/16 in.)

Ben Shahn, (American, 1898-1969)
We French Workers warn you…defeat means slavery, starvation, death, ca .1942

Antonio Beato, (Italian, circa 1825–1906)
No. 29, Chapiteaux et Architrave du Temple de Levik Esnok, Epoque Romaine, ca .1870

Antonio Beato, (Italian, circa 1825-1906)
No. 13, Ile de Philae, Vue Generale, ca .1876

August Adolphe Bertsch (French, circa 1820-1871)
No. 38, Etamine de Volubullis (gross 1800 fois), ca.1854

Joseph Cornell (American, 1903-1972)
Maria, 1954

Honoré Daumier (French, 1808–1879)
Une Émotion au Jardin des Plantes from Les Etrangers à Paris, 1844

Honoré Daumier (French, 1808–1879)
No. 36, Une Terrible Rencontre from Pastorales, mid 19th century

Mallet (French, active mid 18th century)
Plate No. 2, Étude d'Yeux, mid 18th century

Gilles Demarteau (French, 1729-1776)
No. 66g, Tête de Soldat Mort (Head of a Dead Soldier), mid 18th century

Charles-Marie Dulac (French, 1865-1898)
Jesu sol Justitiae, late 19th century

Arnold Genthe (American, 1869–1942)
Old Chinatown, 1913

Oscar Gustave Rejlander (English, 1813-1875)
Henry Taylor, D.B.L., mid 19th century

Erling Valtyrson (French (?), active 1998)
Craine d'Élan, 1998

Jennifer Clark (American, b. 1978)
The Object of My Affection, 2002

Gerhard Richter (German, b. 1932)
Blattecke, 1967

Stephen Sollins (American, b. 1967)
Available Space, 2002-2003

Textiles

Yunan, Liangshan (Chinese)
Horsehair cape, 19th century

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
June 26, 2003

1. Exhibition Loan Requests

A. From: Vassar College, Poughkeepsie, NY

For: Time and Transformation in 17th Century Dutch Art
France Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
4/8/05 – 6/19/05
Two additional venues: To be determined

Joachim Anthonis Wtewael (Dutch, 1566-1638)
The Adoration of the Shepherds, circa 1598-1599
Oil on canvas, 43 1/8 x 55 1/8 (109.5 x 140 cm)
1999.130
Fine Arts Museums of San Francisco, Museum Purchase, European Art Trust Fund, the Roscoe and Margaret Oakes Income Fund, and by exchange from the Mildred Anna Williams Collection

Insurance Valuation: $2,400,000

Stipulations: The painting will be accompanied by a FAMSF courier to and from Poughkeepsie, New York. All related expenses will be paid by the requesting organization.

B. From: The Metropolitan Museum of Art, New York, NY

For: Fra Angelico
Metropolitan Museum of Art, New York, NY: 10/24/05 – 1/30/06

Fra Angelico (Italian, 1400-1455)
The Meeting of Saint Francis and Saint Dominic, circa 1430
61.44.7
Tempera on poplar wood panel, 10 ¼ x 10 ½ (26 x 26.7 cm)
Fine Arts Museums of San Francisco, Gift of Samuel H. Kress Foundation

Insurance Valuation: $10,000,000

Stipulations: The painting will be accompanied by a FAMSF courier to New York City and return. All related expenses will be paid by the requesting organization.

*****

2. **Long-Term Loan Request from the California Capitol Historic Preservation Society with Option to Renew for Four of the Piazzaoni Mural Panels**

From: California Capitol Historic Preservation Society, Sacramento, CA, for Display in the Treasurer's Building

For: Long-term loan 2003-2008 subject to renewal

a. Gottardo F. P. Piazzoni (American, 1872-1945)
The Mountain, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.3
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals
Insurance Valuation: $125,000

b. Gottardo F. P. Piazzoni (American, 1872-1945)
The Forest, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.4
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals
Insurance Valuation: $125,000

c. Gottardo F. P. Piazzoni (American, 1872-1945)
Night, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.5
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals
Insurance Valuation: $125,000

d. Gottardo F. P. Piazzoni (American, 1872-1945)
Dawn, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.6
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals
Insurance Valuation: $125,000

Stipulations: The paintings will be accompanied by a FAMSF courier to and from Sacramento, CA, and FAMSF conservator to supervise "framing installation". All related expenses will be paid by the requesting organization.

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3. **Long-Term Loan Renewal Request from the University of California at Berkeley**

From: University of California at Berkeley, CA

For: Long-term loan renewal of three paintings through 8/30/04
Berkeley Art Museum

a. Albert Bierstadt (American, 1830-1902)
Niagra Falls, 1869
Oil on canvas, 14 ¼ x 19 ¼ (36.2 x 48.9 cm)
1979.7.13
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd
Insurance Valuation: $275,000

b. Martin Johnson Heade (American, 1819–1904)
Orchid and Hummingbird, ca. 1885
Oil on canvas, 15 1/8 x 20 ¼ (38.4 x 51.4 cm)
1979.7.49
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd
Insurance Valuation: $1,250,000

c. Thomas Doughty (American, 1793-1856)
Lake of the Mountains, 1829
Oil on canvas, 35 7/8 x 50 (91.1 x 127 cm)
1991.79
Fine Arts Museums of San Francisco, Museum purchase, Martha Faull Lane Bequest Fund and the Roscoe and Margaret Oakes Income Fund
Insurance Valuation: $275,000

Stipulations: The paintings will be accompanied by a FAMSF courier to and from Berkeley and are subject to recall at any time for New de Young Museum conservation/photography. All related expenses will be paid by the requesting organization

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
June 26, 2003

Meeting Schedule

A. Executive Committee Meetings

Date	Time	Location
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

	Date	Time	Location
2003	June 26, 2003[1]	3 p.m.	Board Room, Legion of Honor
	October 9, 2003	3 p.m.	Board Room, Legion of Honor
2004[2]	January 22, 2004	3 p.m.	Board Room, Legion of Honor
	April 8, 2004	3 p.m.	Board Room, Legion of Honor
	June 10, 2004	3 p.m.	Board Room, Legion of Honor
	October 14, 2004	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
September 12, 2003	Opening of *Reverie and Reality: Indian Photography from the Ehrenfeld Collection*
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24 – November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor

-- over --

[1] Change in date from Thursday, June 12, 2003.
[2] Dates for 2004 Board meetings to be set at the June 26, 2003 meeting of the Board of Trustees.

D. **Current and Future Exhibitions (*Exhibitions organized by FAMSF)**

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Mexico)	03/25/03-06/30/03	
Big Prints*	01/25/03-08/31/03	1
Henry Moore: Celebrating a Gift*	01/25/03-08/31/03	2
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Black and White Prints from the 1970s and 1980s*	05/31/03-09/28/03	A
Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance	06/07/03-08/31/03	B, E/Rosekrans
Artist Book Rotation*	06/21/03-10/19/03	Logan
Reverie and Reality: Indian Photography from the Ehrenfeld Collection*	09/14/03-02/15/04	1-2
Degas Sculptures	10/18/03-01/18/04	B-E/Rosekrans
William Bailey Prints and Drawings*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
Art Deco, 1910-1939	03/06/04-07/04/04	A-F/Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All
American Accents (to Charleston, West Virginia)*	04/02/03-06/20/04	
Textile Rotation*	05/01/04-10/31/04	3/9/9c/hall-case
Heinwein*	07/17/04-11/14/04	1
Courtly Art of the Ancient Maya*	09/04/04-01/02/05	A-F/Rosekrans
American Accents (to Athens, Georgia)*	10/20/04-01/03/05	

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
June 26, 2003

I. Calling of the Meeting to Order – Diane B. Wilsey, President

A meeting of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, June 26, 2003, in the Board Room of the California Palace of the Legion of Honor, Lincoln Park, San Francisco. A quorum was present that being one-third of the number of Trustees in office. The meeting was called to order at 3:10 p.m.

President Wilsey presided; Mrs. Gough acted as Secretary.

II. Calling of the Roll

The following Trustees were present:

DOCUMENTS DEPT

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SAN FRANCISCO
PUBLIC LIBRARY

Del M. Anderson
Cheryl H. Bancroft
Alvin H. Baum, Jr.
Marion Moore Cope
Molly Murphy Crowley
Richard P. Essey
Morgan Flagg
Karen B. Francois
Dr. Rupert Garcia
Nancy B. Hamon
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nion McEvoy
Lorna F. Meyer
Robert P. Morrow III
Marianne H. Peterson
Michael H. Podell
Jeanne Robertson
George Saxe
Trevor Traina
Lonna Wais
Diane B. Wilsey, President

On motion, duly seconded and carried unanimously, the following Trustees were excused:

Arlene Ackerman
Constance Goodyear Baron
Shelby W. Bonnie
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Richard H. Finn
Harrison S. Fraker, Jr.
John A. Friede
Richard N. Goldman
George Hecksher
Jacqueline Hoefer
Beverly James
Nancy McBean
J. Alec Merriam, Vice President
Josie Mooney
Joy Ou
Louise H. Renne
Shelagh Rohlen, Vice President/Annual Support
Randolph R. Scott, Vice President/Audience Development and Civic Affairs
Burl A. Toler, Sr.
Vivian Fei Tsen
Carlos Villa
Nancy Willis
David Winton

The following ex-officio Trustees were unable to be present:

Mayor Willie L. Brown, Jr.
John Murray, President, Recreation and Park Commission

Other Trustees in attendance were:

William Fries II
Richard W. Goss II
Steven MacGregor Read
Paul Violich, Vice President/Finance

III. Report of the President – Diane B. Wilsey

A. Welcome New Trustees Molly Murphy Crowley and Jeanne P. Robertson

President Wilsey introduced Molly Murphy Crowley and Jeanne P. Robertson, who were attending their first meeting as new Trustees. They were welcomed by the Board of Trustees with a round of applause.

B. Consideration and Possible Action to Approve the Minutes of the April 10, 2003 Meeting of the Board of Trustees

There being no discussion among the Trustees or members of the public, the minutes of the April 10, 2003 meeting of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

B. Consideration and Possible Action to Adopt a Resolution Honoring Trustee Nancy B. Hamon for Her Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Hamon Education Tower of the New de Young Museum

President Wilsey noted that a luncheon honoring Trustee Nancy B. Hamon for her generosity in support of the New de Young Museum in Golden Gate Park preceded today's Board meeting. In recognition of Mrs. Hamon's extraordinary gift, it is proposed that the Hamon Education Tower of the New de Young Museum be named in her honor. President Wilsey read the following resolution honoring Mrs. Hamon:

WHEREAS, Nancy B. Hamon has a long and impressive history as a patron of the arts; and

WHEREAS, Mrs. Hamon and her late husband, legendary oilman Jake Hamon, have always had a great affection for San Francisco, where they spent summers for several decades before establishing a second home in the City by the Bay; and

WHEREAS, She has long enjoyed a special friendship with Willie L. Brown, Jr., Mayor of San Francisco and a fellow Texan; and

WHEREAS, Mrs. Hamon's friendship with Museum benefactors Alfred S. and Diane B. Wilsey is long-standing; and

WHEREAS, Mrs. Hamon worked closely with Harry S. Parker III, Director of Museums, in building the Dallas Museum of Art, and has sustained her philanthropic support to the Fine Arts Museums of San Francisco over the years; and

WHEREAS, The City of San Francisco has benefited significantly from her largesse in support of Grace Cathedral, the Asian Art Museum, California Pacific Medical Center, and the San Francisco Public Library; and

WHEREAS, Trustee Hamon, who was elected to the Board of Trustees of the Fine Arts Museums of San Francisco on April 10, 1997, gave a $1 million gift for the renovation

of the California Palace of the Legion of Honor in the early 1990s and is a $10 million donor to the New de Young Museum in Golden Gate Park; now, therefore, be it

RESOLVED, That in recognition of her extraordinary generosity in support of the New de Young Museum, the Board of Trustees of the Fine Arts Museums of San Francisco, in accordance with the Museums' donor recognition policy, does hereby name the Hamon Education Tower of the New de Young Museum in Golden Gate Park in honor of Nancy B. Hamon; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to Nancy B. Hamon for her support of the New de Young Museum, which will enhance the quality of life in San Francisco and the cultural opportunities presented to the citizens and students of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1437**. The Board of Trustees acknowledged Trustee Nancy B. Hamon with a heartfelt round of applause.

D. **Consideration and Possible Action to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of June 4, 2003 Including Accepting the Works of Art Acquired through Purchase, Donation, and Bequest as Gifts to the Fine Arts Museums of San Francisco; Approving the Conditions Associated with the Promised Gift of a Collection of American Abstract Art; and Approving the Works of Art Recommended for First and Second Step Deaccessioning – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation**

1. Purchases – Acceptances of Gifts of Works of Art from The Fine Arts Museums Foundation

In the absence of Chair Merriam, Mr. Parker provided the report of the June 4, 2003 Acquisitions Committee. He reported that the Acquisitions Committee recommended the purchase of a major, ancient African sculpture, Standing hermaphrodite figure, Dogon, Mali, which is carbon dated to the 13th century. At the time of the June 4th, meeting, the Acquisitions Committee recommended approval of the sculpture subject to the identification of funding sources as approved by the President of the Board of Trustees, the Chair of the Acquisitions Committee, and the Director of Museums. Subsequent to the meeting, the Wattis family made a commitment to fund one-half of the purchase price of this acquisition, matched with unrestricted acquisition funds designated for the purchase of major acquisitions. This rare work of art is being acquired in memory of the late Phyllis C. Wattis for the New de Young Museum. Standing hermaphrodite figure will be on view at the next meeting of the Board of Trustees on October 9, 2003. The sculpture is listed as Item 1 on page 1 of Appendix I of these minutes.

In addition, three works of art for the Prints and Drawings Department, listed as Items 2 through 4 on page 1 of Appendix I of these minutes, were also recommended for purchase. A motion was made and seconded to approve and accept the purchases listed as Items 1 through 4 on page 1 of Appendix I of these minutes as gifts to the Museums

offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve and accept these purchases.

2. Gifts Offered to the Museums

A motion was made and seconded to approve and accept the gifts offered to the Museums. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve and accept the gifts offered to the Museums by The Fine Arts Museums Foundation, listed on pages 2 through 5 of Appendix I of these minutes.

3. Bequest of Five Paintings Offered to the Museums

In May 2002, the Museums were notified that the de Young Museum had been named as a beneficiary to receive five major paintings: At Five in the Afternoon, 1950, by Robert Motherwell; Untitled, 1948, by Mark Rothko; and Berkeley #3, 1954, Miller #22, 1951, and Untitled (Abstract), 1951, by Richard Diebenkorn. At the request of Mr. Parker, Daniell Cornell, Associate Curator of American Art, presented the paintings on view at the meeting. The five paintings, which are significant works of post-World War II American abstract expressionism and important additions to the Museums' permanent American art collection, will transform the American Art galleries in the New de Young Museum. The Board of Trustees expressed sincere appreciation to the decedent for this extraordinarily generous bequest. A motion was made and seconded to approve and accept the bequest of five paintings. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to accept the bequest of five paintings offered to the Museums by The Fine Arts Museums Foundation, listed on page 6 of Appendix I of these minutes.

4. Conditions Associated with the Promised Gift of a Collection of American Abstract Art

Mr. Parker reported that the Acquisitions Committee recommended approval of the conditions associated with the promised gift of a significant Collection of American Abstract Art paintings and drawings, principally of the 1930's and 1940's, and related documentary materials. With the planned opening of the New de Young Museum in Summer 2005, the donors felt it was timely to now formalize their intentions. A motion was made and seconded to approve and accept the conditions associated with the promised gift of a Collection of American Abstract Art. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve the conditions associated with the promised gift of a Collection of American Abstract Art listed on page 7 of Appendix I of these minutes.

5. First and Second Step Deaccessioning

A motion to approve first and second step deaccessioning was made and seconded for the works of art listed on page 8 of Appendix I of these minutes as follows: a) American Art, first step, 15 paintings and 15 decorative arts objects; b) American Art, second step, 16 paintings and 8 paintings. There was no discussion among Trustees.

There was no public testimony. The Board of Trustees voted unanimously to approve first and second step deaccessioning for the works of art listed on page 8 of Appendix I of these minutes.

6. Purchases Reported for the Record

These objects are listed on pages 9 through 11 of Appendix I of these minutes.

Mr. Parker introduced the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended June 4, 2003 Report of the Acquisitions Committee of The Fine Arts Museums Foundation including approval of the works of art acquired through purchase, donation, and bequest as gifts from The Fine Arts Museums Foundation; approval of the conditions associated with the promised gift of a Collection of American Abstract Art; and approval of the works of art recommended for first and second step deaccessioning.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1438**.

E. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park

1. Status Report on the Concourse Authority Underground Parking Facility

The certification hearing before the San Francisco Planning Commission of the Draft Environmental Impact Report (DEIR) for the Concourse Authority underground garage has been scheduled for July 17, 2003. Carolyn Macmillan, Deputy Director of Marketing and Communications, advised that the publication of the comments and responses to the DEIR document is expected in the next several days. Should the Planning Commission vote to certify the DEIR on July 17th, it is possible that opponents of the Concourse Authority underground garage project will appeal the decision to the Board of Supervisors. The last meeting of the Board of Supervisors before its summer recess is August 26, 2003.

Mr. Parker emphasized the critical importance of the underground garage to the opening of the New de Young Museum in Summer 2005. Construction of the underground garage pod in front of the New de Young Museum would need to begin this Fall in order for it to be completed in time for the New de Young Museum opening. President Wilsey further noted that the landscaping in front of the New de Young Museum is dependent upon the completion of the underground garage.

2. Consideration and Possible Action to Approve a Resolution Authorizing the Director of the Museums to Develop and Negotiate Documents Granting Certain Easements, Licenses or Other Property Rights Which May Be Necessary to Facilitate the Construction, Operation and Location of a Parking Facility Under the Golden Gate Park Music Concourse Because Such Parking Facility May Encroach on Property Under the Jurisdiction of the Fine Arts Museums of San Francisco, Subject to Further Review and Approval by the Fine Arts Museums of San Francisco Executive Committee

Mr. Parker advised that one of the two rectangular pods of the underground parking facility is located under the front lawn of the de Young Museum on Teagarden Drive, and not under the Concourse bowl. A Memorandum of Understanding between the Fine Arts Museums and the Recreation and Park Department defines this space as being under the jurisdiction of the Museums. Consequently, the Museums will be asked to approve documents granting certain easements, licenses, or other property rights which may be necessary to facility the construction, operation and location of a parking facility under the Golden Gate Park Music Concourse. It is expected that these documents will require execution before the next Board of Trustees meeting on October 9, 2003. In order to avoid any delay with the underground garage project, Mr. Parker introduced the following resolution delegating authority to the Director of Museums to develop and negotiate the necessary documents, subject to the further review and approval of the Executive Committee of the Board of Trustees at its September 11, 2003 meeting:

WHEREAS, The voters of the City and County of San Francisco approved an initiative ordinance, known as Proposition J on June 2, 1998, called the "Golden Gate Park Revitalization Act of 1998" (S.F. Administrative Code Appendix 41) (the "Act") authorizing, among other things, the construction of a parking facility containing approximately 800 parking spaces, associated entrances/exits, and related improvements under the Music Concourse area of Golden Gate Park (the "Garage Project"); and

WHEREAS, The Act authorized the Golden Gate Park Concourse Authority (the "GGPCA") to construct and operate the Garage Project; and

WHEREAS, The GGPCA anticipates that the Garage Project will be located on properties under the jurisdiction of the GGPCA and the Recreation and Park Commission, and that a portion of the Garage Project may encroach on property under the jurisdiction of the Fine Arts Museums of San Francisco ("FAMSF"); and,

WHEREAS, To facilitate completion of the Garage Project, the GGPCA and FAMSF anticipate that it will be necessary to enter into an easement agreement ("Easement Agreement"), granting certain easements, licenses or other property rights relating to the construction and operation of the Garage Project, and the permanent encroachment of any portions of the Garage Project, if any, located on property under the jurisdiction of FAMSF; and

WHEREAS, the Garage Project is undergoing environmental review as required by the California Environmental Quality Act ("CEQA"), and thus the Garage Project itself may undergo modifications as a result of the environmental review and, prior to any approval of

the Garage Project, all decision-makers must consider the environmental effects of the Garage Project; and

WHEREAS, FAMSF desires to authorize the Director of Museums to negotiate a form of Easement Agreement and any related documents with the GGPCA, as described herein, and any additions, amendments, and/or modifications thereto ("Easement Documents"), to be approved as to form by the City Attorney; and

WHEREAS, The Easement Documents will be subject to: further review and approval by the FAMSF Executive Committee; completion of all required environmental review and approvals pursuant to the San Francisco General Plan, Section 101.1 of the Planning Code, and the California Environmental Quality Act (CEQA); and any other governmental and/or private approvals necessary for the Easement Documents; now, therefore, be it

RESOLVED, That the Director of the Museums is hereby authorized to develop and negotiate all Easement Documents, subject to the review and approvals as specified herein, to facilitate the construction, operation and location of the Garage Project.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1439**.

3. Report on the New de Young "Topping Off" Celebration, "Ready, Set, Grow!", on October 18, 2003

President Wilsey advised that a "Topping Off" public celebration for the New de Young Museum is planned for Saturday, October 18, 2003, from noon to 4 p.m., at the Music Concourse and Bandshell in Golden Gate Park. Planned activities for "Ready, Set, Grow!" are described in the attachment to these minutes, which was distributed at the meeting. Additional information regarding the October 18th celebration will be presented at the next meeting of the Board of Trustees on October 9, 2003. President Wilsey encouraged Trustees to visit the New de Young site. The construction project is moving forward on schedule, and the results are impressive.

F. Consideration and Possible Action to Adopt a Resolution Setting the Dates of the 2004 Board of Trustees Meetings

President Wilsey presented the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby set the following dates, times, and locations for its 2004 regular meetings:

Date	Time	Location
Thursday, January 22, 2004	3 p.m.	Board Room, Legion of Honor
Thursday, April 8, 2004	3 p.m.	Board Room, Legion of Honor

(continued next page)

Thursday, June 10, 2004	3 p.m.	Board Room, Legion of Honor
Thursday, October 14, 2004	3 p.m.	Board Room, Legion of Honor

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1440**.

IV. Director's Report – Harry S. Parker III

A. Consideration and Possible Action to Approve Loan Requests

Mr. Parker presented the following loan requests:

1. Exhibition Loan Requests

Mr. Parker discussed the exhibition loans of The Adoration of the Shepherds by Joachim Anthonis Wtewael and The Meeting of Saint Francis and Saint Dominic by Fra Angelico, pointing out that these paintings are important assets of the Museums. Particularly with regard to the Fra Angelico, the Board of Trustees was assured that the Metropolitan Museum of Art will be most attentive to and responsible for the care of this painting during the term of the loan.

a. From: Vassar College, Poughkeepsie, NY

1. For: Time and Transformation in 17th Century Dutch Art
France Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY: 4/8/05 – 6/19/05
Two additional venues: To be determined

Joachim Anthonis Wtewael (Dutch, 1566-1638)
The Adoration of the Shepherds, circa 1598-1599
Oil on canvas, 43 1/8 x 55 1/8 (109.5 x 140 cm)
1999.130
Fine Arts Museums of San Francisco, Museum Purchase, European Art Trust Fund, the Roscoe and Margaret Oakes Income Fund, and by exchange from the Mildred Anna Williams Collection

Stipulations: The painting will be accompanied by a FAMSF courier to and from Poughkeepsie, New York. All related expenses will be paid by the requesting organization.

b. From: The Metropolitan Museum of Art, New York, NY

For: Fra Angelico
Metropolitan Museum of Art, New York, NY:
10/24/05 – 1/30/06

Fra Angelico (Italian, 1400-1455)
The Meeting of Saint Francis and Saint Dominic,
circa 1430
61.44.7
Tempera on poplar wood panel, 10 ¼ x 10 ½ (26 x 26.7 cm)
Fine Arts Museums of San Francisco, Gift of Samuel H. Kress Foundation

Stipulations: The painting will be accompanied by a FAMSF courier to New York City and return. All related expenses will be paid by the requesting organization.

2. Long-Term Loan Request from the California Capitol Historic Preservation Society with Option to Renew for Four of the Piazzoni Mural Panels

Mr. Parker explained that this loan request pertains to four of the fourteen Piazzoni murals removed from the Old Main Library. In December 1999, the Museums agreed to accept the Old Main Library murals with the understanding that ten of the earlier murals would be installed in the FAMily Room of the New de Young Museum. Display of the four later murals, described below, was not required. The California Capital Historic Preservation Society has expressed interest in displaying the four Piazzoni murals in the Treasurer's Building in Sacramento. This loan is for a period of five years with the option to renew.

From: California Capitol Historic Preservation Society, Sacramento, CA, for Display in the Treasurer's Building

For: Long-term loan 2003-2008 subject to renewal

a. Gottardo F. P. Piazzoni (American, 1872-1945)
The Mountain, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.3
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals

b. Gottardo F. P. Piazzoni (American, 1872-1945)
The Forest, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.4
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals

c. Gottardo F. P. Piazzoni (American, 1872-1945)
Night, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.5
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals

d. Gottardo F. P. Piazzoni (American, 1872-1945)
Dawn, ca. 1945
Oil on canvas (originally attached to plaster over travertine)
144 x 79 5/8 in.
1999.196.6
Fine Arts Museums of San Francisco, Transfer from the San Francisco Art Commission and the Asian Art Museum through the Joint Committee to Site the Piazzoni Murals

Stipulations: The paintings will be accompanied by a FAMSF courier to and from Sacramento, CA, and FAMSF conservator to supervise "framing installation". All related expenses will be paid by the requesting organization.

3. Long-Term Loan Renewal Request from the University of California at Berkeley

While the de Young Museum is closed for construction, works from the permanent collection have been loaned to local art museums. Mr. Parker noted that the following long-term loan renewal request from the University of California at Berkeley is subject to recall at any time if required for New de Young Museum conservation and/or photography purposes.

From: University of California at Berkeley, CA

For: Long-term loan renewal of three paintings through 8/30/04
Berkeley Art Museum

a. Albert Bierstadt (American, 1830-1902)
Niagra Falls, 1869
Oil on canvas, 14 ¼ x 19 ¼ (36.2 x 48.9 cm)
1979.7.13
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

b. Martin Johnson Heade (American, 1819–1904)
Orchid and Hummingbird, ca. 1885
Oil on canvas, 15 1/8 x 20 ¼ (38.4 x 51.4 cm)
1979.7.49
Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd

c. Thomas Doughty (American, 1793-1856)
Lake of the Mountains, 1829
Oil on canvas, 35 7/8 x 50 (91.1 x 127 cm)
1991.79
Fine Arts Museums of San Francisco, Museum purchase, Martha Faull Lane Bequest Fund and the Roscoe and Margaret Oakes Income Fund

Stipulations: The paintings will be accompanied by a FAMSF courier to and from Berkeley and are subject to recall at any time for New de Young Museum conservation/photography. All related expenses will be paid by the requesting organization

A motion was made and seconded to approve the loan requests noted above. There was no discussion among Trustees or members of the public. The Board of Trustees voted unanimously to approve the loans subject to the conditions stated.

B. Presentation on the Planning for the New de Young Museum Education Facilities – Sheila Pressley, Acting Director of Education

Mr. Parker introduced Sheila Pressley, Acting Director of Education, who reported on planning for the education facilities in the New de Young Museum. Ms. Pressley stressed the New de Young Museums' commitment to education and access. Her presentation focused on the Hamon Education Tower, the auditorium, the children's gallery, and an innovative, interactive exhibition called "Collection Icons." Ms. Pressley distributed the appended education facilities material. The following highlights her presentation:

- Education program space will double in the New de Young Museum; education spaces are located in admission free zones.

- The Hamon Education Tower is accessible to the public. Visitors, teachers and scholars can take advantage of the American Art and Africa, Oceania and America study centers, and the Resource Center for Education. The Docent Center is also housed in the Hamon Education Tower. In September 2003, a new training class will commence with over 100 docents participating in a three-year training program, integrating western and non-western training. Newly trained docents will be knowledgeable about all of the Museums' collections. There are four New de Young classrooms equipped with sound and projection, sinks, and storage space, to accommodate the increasingly popular art studio workshops program. The classrooms will also be used for after school and weekend art workshops, workshops for educators, evening adult classes, slide lectures, advanced

placement art history for high school students, the "Poets in the Galleries" program, Museum Ambassador training sessions, and artist discussions.

- In an effort to make the de Young's collections as meaningful to school age children as possible, curriculum guides are being rewritten and tailored to complement each grade level. These guides will give teachers specific instructions for incorporating the de Young collections into their state-mandated social science and fine arts curricula.

- The auditorium will be a state-of-the-art theater that can accommodate an audience of 300. Symposia, lectures, musical presentations, college classes, children's theater, and numerous other programs will be offered in this space.

- The children's gallery located on the ground level serves four primary functions: 1) greeting and orienting school groups; 2) holding the Artists' Studio Program, involving local artists selected to do a residency at the de Young, including the creation of artwork while visitors observe and interact with them; 3) providing space for family days and family receptions, Saturday "Doing and Viewing" classes; and exhibitions of student art work; and 4) housing an interactive exhibition, "Collections Icons".

- Collections Icons consists of five multimedia kiosks introducing young visitors to different aspects of how to view art. Each kiosk will focus on information about five signature works from the Museums' collections. Each kiosk includes tactile elements, graphics, and a 4-6 ft. high, full-color cutout reproduction of the work of art. As a child, or any visitor, walks into and behind the cutouts, they will discover a large plasma screen displaying a multi-media presentation. The kiosk walls are hinged to fold and cover the plasma screens to create more space for large group activities and art displays.

In closing, Ms. Pressley encouraged Trustees to view a demonstration of a segment of the Maya Stella kiosk presentation at the conclusion of the meeting. She introduced Bob Conway, Director of Without Walls, who assisted in the development of the multimedia kiosks. Without Walls specializes in multimedia displays for museums. Ms. Pressley was thanked for her presentation with a round of applause.

C. Consideration and Possible Action to Adopt a Resolution Increasing Certain Facility Rental Fees[1]

Mr. Parker advised that the last revision of facility rental fees occurred in September 2001 when de Young Museum rental rates were deleted due to its closure during the period of construction, and certain Legion of Honor rental rates were increased. The increase proposed at this time minimally adjusts certain Legion rental fees.

The following resolution was introduced by Mr. Parker:

[1] New information appears in bolded type.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the rental rate schedule affecting certain facility rental fees with the guest capacities and activity restrictions listed below remaining unchanged and with the understanding that fee income will be payable to the Corporation of The Fine Arts Museums to support museum activities; and be it

FURTHER RESOLVED, That the rental rate changes will be effective July 1, 2003 but will apply only to future clients, who have not yet been quoted a rental fee; and be it

FURTHER RESOLVED, That the rental rate changes supersede the facility rental rates adopted as Board Resolution 1386 by the Executive Committee of the Board of Trustees at its meeting on September 20, 2001.

Rental Fees

Bookings are an exclusive FAMSF responsibility. The Director of Museums may block out certain days, times of day and periods when rental of an entire museum takes priority over renting areas within a museum. Reservation confirmation deposits and balance payable terms are set by the Director.

Fees include guards, a building engineer, custodial service, coat check and a museum representative. Additional fees, if any, will be determined at the time of contracting.

Facility	Current Fees	Proposed Fees
Entire museum viewing, 3 hours	$ 10,500	same
Entire museum, additional hour(s) or fraction	3,000	same
Maintenance deposit	500	same
Legion entire museum plus Gallery 10 Private Dinner, 100 guests maximum, FAMSF approved caterers only	11,000	same
Legion entire museum plus Court of Honor tent site, 4 hours	25,000	same
Legion lower level viewing, 1 hour	2,000	same
Legion lower level viewing, 2 hours	3,000	same
Legion lower level viewing, 4 hours	5,000	same
Legion lower level, additional hour(s) or fraction	2,000	same

Facility	Current Fees	Proposed Fees
Legion Cafe & Garden, **8 hours (includes 2 hours set-up, 4 hours event time, 2 hours take down) Including use of Terrace hallway**	2,500	**3,000**
Legion Cafe & Garden, late start (after 8 p.m.)	**n/a**	**500**
Entrance to Terrace Level via Museum Front Door (no access to Galleries)	**n/a**	**1,000**
Court of Honor ceremony (no tents allowed) Ceremony at 6pm or later	**n/a**	**500**
Wedding Package:		
• **Ceremony in Court**	**n/a**	**500**
• **Front Entrance**	**n/a**	**1,000**
• **8 hours Café use (includes 2 hours set up, 4 hours event time, 2 hours take down) and use of Terrace Hallway**	**n/a**	**3,000**
• **TOTAL**	**n/a**	**4,500**
Guarantee 12 month hold for a Saturday Wedding Package	**n/a**	**1,000**
Legion Café & Garden extended hours, 5 pm to 7 pm, limited menu	750	same
Legion Café Board Room, Tu-Sn 10am-4pm, 50 guests or less	500	same
Legion Café Board Room, over 50 guests, add	10/guest	same
Florence Gould Theater, commercial rate, 2 hour rehearsal & 2 hour performance including AV charge	1,750	same
Florence Gould Theater, non-profit group rate, 2 hour rehearsal & 2 hour performance including AV charge, Tu-Sun daytime	750	same
Florence Gould Theater, non-profit group rate, 2 hour rehearsal & 2 hour performance including AV charge, Mon and eves	1,250	**1,400**

Facility	Current Fees	Proposed Fees
Florence Gould Theater, additional hour(s) Including AV charge:		
-- commercial rate	750	same
-- non-profit group rate **Tu-Sun daytime**	250	same
--non-profit rate Mon and evenings	250	**300**
Florence Gould Theater Multiple Performance Rates (3 or more of same performance)		
• **Daytime performance Tu – Sun.**	**n/a**	**700**
• **Evening & Monday performance**	**n/a**	**1,350**
• **Daytime rehearsal Tu – Sun**	**n/a**	**550**
• **Evening & Monday rehearsal**	**n/a**	**1,000**
Lower level hallway in conjunction with theater rental	1,000	same
Florence Gould Theater, lower level hallway intermission refreshments in conjunction with theater rental (refreshments subject to approval by Legion Administrator)	**n/a**	**300**

Restrictions /Legion of Honor:

Capacities: entire museum -- 650 guests; lower level -- 325; cafe seated dinner -- 220; cafe standing reception -- 245; cafe garden -- 241 (only with cafe rental); Gould Theater -- 316 seats plus 2 companion and 3 wheelchair spaces; lower level hallway in conjunction with Gould Theater rental -- 321 guests with fire permit.

Restrictions: drinks and hors d'oeuvres allowed only in the garden courts (Galleries 8 and 12), Rotunda, the Rodin Gallery (Gallery 10) and Rosekrans Court (without art on display). Seated meals allowed only in the Legion Café and Gallery 10. Lower level guest access is only though the north entrance. The main entrance and Court of Honor are reserved to clients who rent the entire Legion. More than 325 guests requires the rental of the entire Legion.

Reservations for the Café may be made no more than six months before a Monday-Friday event, nine months before a Saturday event, and 12 months before a Sunday event. Legion Cafe rental clients may either arrange food and beverage services with the museum's concessionaire, Edible Art, or an outside caterer, approved by the Director of Museums. If outside caterers provide alcoholic beverages in the Café, they must pay a standard fee approved by the Director of Museums for Edible Art to surrender its liquor license. The cafe kitchen is off limits to outside caterers.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1441**.

D. Consideration and Possible Action to Adopt a Resolution to Transfer Funds in the Admission Fund for the Fiscal Year 2003-04

Mr. Parker presented the following resolution.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Controller of the City and County of San Francisco to transfer monthly excess revenue over monthly admission operating expenses in the Admission Fund (2S CRF RPD) Index Code 615001 to Project PFAADM, Index Code 615001 on a monthly basis for the fiscal year 2003-04; and, be it

FURTHER RESOLVED, That the funds in project PFAADM are to be used to reimburse the Corporation of The Fine Arts Museums for expenses incurred on behalf of the Museums.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1442**.

E. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period January 1 through March 31, 2003

Mr. Parker advised that the City's Sunshine Ordinance requires the Fine Arts Museums to disclose the amount and source of all gifts received. He presented the following resolution, which acknowledges funding expended by the Corporation of The Fine Arts Museums for the period January 1 through March 31, 2003:

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $3,909,297 expended by the Corporation of The Fine Arts Museums for operations and $9,616,308 for the New de Young Museum in Golden Gate Park during the period January 1 through March 31, 2003.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1443**.

F. Report on Bequests Received During the period January 1 Through March 31, 2003

1. Consideration and Possible Action to Adopt a Resolution Acknowledging a Bequest of Funds Received by the Fine Arts Museums of San Francisco During the Period January 1 Through March 31, 2003

In accordance with the City's Sunshine Ordinance, bequests received by the Fine Arts Museums must also be disclosed. Mr. Parker introduced the following resolution acknowledging that the following bequest was received by the Museums for the period January 1 through March 31, 2003.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude the following bequest of funds received during the period January 1 Through March 31, 2003:

Estate of William Zoller - $40,443.90

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1444**.

2. Report on a $5 Million Bequest from Honorary Trustee Phyllis C. Wattis to The Fine Arts Museums Foundation to Establish the Phyllis C. Wattis Fund for Major Acquisitions

On June 2, 2003, The Fine Arts Museums Foundation received a $5 million bequest from Honorary Trustee Phyllis C. Wattis to establish the Phyllis C. Wattis Fund for Major Acquisitions. The first distribution to the Foundation of $1 million from the Phyllis C. Wattis 1991 Trust was received in December 2002 to create the Phyllis C. Wattis Fund for Traveling Exhibitions. Mr. Parker advised that an additional, major distribution is expected at the end of 2003.

G. Update on the City Budget

Mr. Parker reported that the Museums' Fiscal Year 2003-04 City Budget was reduced by 12% because the hotel tax revenues, the sole source of City support for the Fine Arts Museums, is down substantially due to less tourism, resulting in deep discounts in hotel rooms and high vacancy rates. The hotel tax is calculated as a percentage of total hotel revenue. City support of the Museums' operating budget has decreased by approximately one-third in the past three years.

F. Current and Future Exhibits

Trustees were encouraged to view *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance* on view in Rosekrans Court and Galleries B and E through August 31, 2003. In addition, Mr. Parker announced an exhibition of works by staff artists. Trustee Rupert Garcia served as one of three jurors; Robin Rodricks, Events Marketing Coordinator, organized the show. Trustees will be invited to a reception

on Thursday, July 17, 2003, celebrating the opening of *InsideOut*, which will be on display through August 1st.

V. Public Comment

Members of the public may address the Board of Trustees on items not on the agenda that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President of the Board of Trustees may limit total comments to thirty minutes. There was no public comment.

VI. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

Date	Time	Location
September 11, 2003	noon	6th Floor, 233 Post Street
November 13, 2003	noon	6th Floor, 233 Post Street
December 11, 2003	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

	Date	Time	Location
	October 9, 2003	3 p.m.	Board Room, Legion of Honor
2004	January 22, 2004	3 p.m.	Board Room, Legion of Honor
	April 8, 2004	3 p.m.	Board Room, Legion of Honor
	June 10, 2004	3 p.m.	Board Room, Legion of Honor
	October 14, 2004	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
September 12, 2003	Opening of *Reverie and Reality: Indian Photography from the Ehrenfeld Collection*
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24 – November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor

D. **Current and Future Exhibitions (*Exhibitions organized by FAMSF)**

Title	Date	Gallery
African Art from The Fine Arts Museums (Tour to Mexico)	03/25/03-06/30/03	
Big Prints*	01/25/03-08/31/03	1
Henry Moore: Celebrating a Gift*	01/25/03-08/31/03	2
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Black and White Prints from the 1970s and 1980s*	05/31/03-09/28/03	A
Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance	06/07/03-08/31/03	B, E/Rosekrans
Artist Book Rotation*	06/21/03-10/19/03	Logan
Reverie and Reality: Indian Photography from the Ehrenfeld Collection*	09/14/03-02/15/04	1-2
Degas Sculptures	10/18/03-01/18/04	B-E/Rosekrans
William Bailey Prints and Drawings*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
Art Deco, 1910-1939	03/06/04-07/04/04	A-F/Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All
American Accents (to Charleston, West Virginia)*	04/02/03-06/20/04	
Textile Rotation*	05/01/04-10/31/04	3/9/9c/hall-case
Heinwein*	07/17/04-11/14/04	1
Courtly Art of the Ancient Maya*	09/04/04-01/02/05	A-F/Rosekrans
American Accents (to Athens, Georgia)*	10/20/04-01/03/05	

VII. **Adjournment in Memorfy of Trustee Emerita Katharine Doyle Spann - Diane B. Wilsey, President**

There being no further business, President Wilsey adjourned the meeting at 4:10 p.m., in memory of Trustee Emerita Katharine Doyle Spann.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which the matters were considered.

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Appendix I

THE FINE ARTS MUSEUMS FOUNDATION

Acquisitions Committee

June 4, 2003

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Purchases	1
Gifts Offered to the Museums	2
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Purchases Reported for the Record Only	9

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
June 4, 2003

PURCHASES

Africa, Oceania and the Americas

1. Dogon, Mali (African)
   Standing hermaphrodite figure, AD 1027-1209
   The purchase of this object was approved subject to the identification of funding sources as approved by the President of the Board of Trustees, the Chair of the Acquisitions Committee, and the Director of Museums

Prints and Drawings

2. Richard Diebenkorn (American, 1922-1993)
   Untitled (Albuquerque), 1951

3. Hans Christian Andersen (Danish, 1805–1875)
   Pierrot and Two Dancers on a Swan, 1862

4. Joachim Bandau (German, b. 1936)
   N5, 2002

GIFTS OFFERED TO THE MUSEUMS

American Art

David Best (American, b. San Francisco, California, 1945)
Summer Garden, 2000

Prints and Drawings

Ansel E. Adams (American, 1902-1984)
Tree, Vista, Timber Cove (California), 1950

Ansel E. Adams (American, 1902-1984)
Lichened Rocks, Distant Shore, Timber Cove (California), 1954

Pol Bury (French, b. 1922)
Le Boule et Le Trou, 1961

Nicolas Langlois (French, b. 1640) after Nicolas Perelle (French, 1631 – after 1693)
Autre Vue de la Cour des Fontaines et de la Galleries d'Vlisse à Fontaine-Bleau.

Nicolas Langlois (French, b. 1640) after Nicolas Perelle (French, 1631 – after 1693)
Vue de l'Estang, du Jardin et de la Cour des Fontaines à Fontaine-Bleau.

Attributed to Kunisada (Japanese, 1786 – 1864)
Untitled (Seated Woman and Man with Beard, mid 19th century

Michael Wohlgemuth (German, 1434 – 1519)
The City of Tracia as depicted in the Nuremburg Chronicle, 1493

Charles-François Daubigny (French, 1817 – 1878)
Le Berger et La Bergère, mid 19th century

Juan Laurent (Spanish, 1816 – before 1892)
Salamanca (Cathedral) 1834: La Catedral por la Parte de Levante,
mid 19th century

Sherry Smith Bell (American, active 20th century);
Nancy Caranica (American, active 2002);
Ann Chernow (American, active late 20th century)
Cathy deForest (American, active 2002);
Xenia Fedorchenko (Russian (?), active 2002);
Donna Fenstermaker (American, active 2002);
Lisa Jacobs (American, active 2002);
Lynn Klein (American, active 20th century);
Joan Finton (American, active 2002);
Jill Landau (American, active 2002);
Pat Prosek (American (?), active 2002);
Kim Vanderheiden (American (?), active 2002)
Wild Women: A Solor Etching Portfolio, 2002

Agneta Falk (Swedish, b. 1946)
The Beholder, 2002

Pier Gustafson (American, b. 1956)
Father's Suitcase (Wells Malcom Gustafson), 1984

David Ireland (American, b. 1930)
A Suite of Five Intaglio Prints Dedicated to the Memory of John Cage (1912-1990), 1992 - 1993

Blaine Machan (Canadian, active 2003)
The United States of Agression, One Deception, Fraudulent Event Note, 2003

Blaine Machan (Canadian, active 2003)
The United States of Agression, One Deception, Fraudulent Event Note, 2003

Daniel J. Robeski (American, 1951–2002)
Paul Cadmus, 1993

Daniel J. Robeski (American, 1951–2002)
Russian Nude, 1994

Daniel J. Robeski (American, 1951–2002)
Miserere II (Self-Portrait), 1997

Edward Ruscha (American, b. 1937)
Column with Speed Lines, 2003

Michael Schwab (American, b. 1952)
Bonterra Vineyards, 2002

Michael Schwab (American, b. 1952)
California Stories: The California Council for the Humanities, 2002

Michael Schwab (American, b. 1952)
Carneros, 2001

Michael Schwab (American, b. 1952)
Giro / Lance, 2002

Michael Schwab (American, b. 1952)
Mount Tamalpais, 2001

Michael Schwab (American, b. 1952)
Mount Tamalpais from the GGNRA series, 2001

Michael Schwab (American, b. 1952)
Sierra Club, 2001

Michael Schwab (American, b. 1952)
Signal Ridge Vineyard, 2002

Michael Schwab (American, b. 1952)
The Bridge to the Future: San Francisco, U.S. Bid City, 2012 Olympic Games, 2002

Mark Stock (American, b. 1951)
The Butler's in Love, 2002

William Wolff (American, b. 1922)
Simon Peter Saith unto Them, I Go a Fishing, 1968 – 2001

Andrew Young (American, b. 1962)
Untitled (c-114), 1999 – 2000

Tim Whiten (American, b. 1941)
The Book of Memories and Reflections on Stations in the Garden, 1988

Tim Whiten (American, b. 1941)
Access to the Garden, 1988

Textiles

Gilbert Adrian (American)
Woman's suit(jacket and skirt), 1942

Pakistan, Kafiristan
Hat, 20th century

BEQUEST OF FIVE PAINTINGS OFFERED TO THE MUSEUMS

American Art

Robert Motherwell (American, 1915-1991)
At Five in the Afternoon, 1950

Mark Rothko (American, 1903-1970))
Untitled, 1948

Richard Diebenkorn (American, 1922-1993)
Berkeley, No. 3, 1954

Richard Diebenkorn (American, 1922-1993)
Miller 22, 1951

Richard Diebenkorn (American, 1922-1993)
Untitled (Abstract), 1951

Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
June 4, 2003

CONDITIONS ASSOCIATED WITH THE PROMISED GIFT OF A COLLECTION OF AMERICAN ABSTRACT ART

1. The Museum shall accept all of the paintings and drawings of our American abstract art collection, housed, or, in the case of future acquisitions, to be housed in our San Francisco apartment, and retain as part of its permanent collection at least 60% of the works donated by number, not by value.

2. The Museum may sell or exchange any work, provided at least 60% of the works are retained as in (1) above. However, the proceeds of any sales or exchanges shall be only for other works by:

    a. Members of American Abstract Artists and other artists who exhibited with them during the years 1937 through 1954 as indicated in Susan Larson's 1974 doctoral dissertation at Northwestern University "The American Abstract Artists Group: A History and Evaluation of Its Impact Upon American Art." pp. 458-467. and were created prior to 1950.

    b. Members of the Transcendental Painting Group, based in New Mexico, and exhibiting from 1938-1941, and were created prior to 1950.

    c. Artists associated with The Museum of Non-Objective Painting (Guggenheim), and were created before 1950.

    d. Other important independent American abstract artists of the period who in the judgment of the curators and director of the Museum are consistent with the objectives of the gift, and were created prior to 1950.

    e. The curators, at their discretion, may acquire works of these artists created after 1950, if, in their judgment, each such work is consistent with the objectives of collection.

3. Although it is our hope that some or all of the works will be exhibited to the public periodically, such exhibition is not required; provided the works are made available to scholars and others interested in this period of American art, and, where appropriate based on conservation requirements, are made available for loan to other museums. In addition, the works are to be cataloged as part of the Museum's collections and all other methods for notification commonly used by the Museum, including any computerized or other electronic data base, shall be utilized so that those interested will know of the availability of the works for viewing and study purposes.

4. An appropriate credit line shall be given to the Collection agreeable to the donors.

DEACCESSIONING

American Art – First Step

See Appended List (15 Paintings and 15 Decorative Arts Objects)

American Art – Second Step

See Appended List (16 Paintings)[1]

See Appended List (8 Paintings)[2]

[1] First Step: Acquisitions Committee, September 30, 2002; Board of Trustees, October 10, 2002
[2] First Step: Acquisitions Committee, December 3, 2002; Executive Committee of the Board of Trustees, December 12, 2002

PAINTINGS-(15)

Carlyle Brown (1919-1964)
Table with Glasses and Napkin, 1951

Rinaldo Cuneo (1877-1939)
Belle View, France, ca. 1918

Alida Ghirardelli (1881-1909)
French Family, ca. 1910?

Joseph Greenbaum (1864-1940)
Philip Barth, not dated

William Hahn (1829-1887)
Peasant Children, not dated

(Otto) Karl Knaths (1891-1971)
Beachcomber's Return, 1946

Karl Eugen Neuhaus (1879-1963)
Gualala River, Mendocino County, ca. 1920

John Herbert Partington
The Old Cliff House
[SF/CA History]

Henry Schnackenburg (1892-1970)
The Mullen Plant, early 20th century

Unidentified artist
Mrs. Rachel G. Gerrard as a Child?, ca. 1870
[SF/CA History--S.F. art supplier/canvas stamp]

Unidentified artist
David S. Terry, ca. 1875
[SF/CA History--wife's portrait has S.F. framer's label]

Unidentified artist
Mrs. David S. Terry, ca. 1875
[SF/CA History--S.F. framer's label]

C. Volauards
Ship Catherer, 1901

Samuel Lovett Waldo
Mrs. C. F. Lindsley

Julius Wasserstein (1924-1985)
Untitled, 1960

DECORATIVE ARTS-(15)

Steuben Glass Works
Plates, ca. 1950

Steuben Glass Works
Plates, ca. 1950

Steuben Glass Works
Finger Bowls, ca. 1950

Steuben Glass Works
Highball Glasses, ca. 1950

Steuben Glass Works
Vase, ca. 1942

Steuben Glass Works
Plate, ca. 1950

Steuben Glass Works
Shot Glass, ca. 1950

Steuben Glass Works
Champagne Glass, ca. 1950

Steuben Glass Works
Mustard Server, ca. 1950

Unidentified artist
Looking Glass, ca. 1750

Unidentified artist
Looking Glass, mid-18th century

Unidentified artist (Derry, New Hampshire)
Wallpaper, 18th century

Unidentified artist (Derry, New Hampshire)
Wallpaper roll, 18th century

Unidentified maker (Worcester, Massachusetts)
Writing Desk

Unidentified artist
Portable Desk, 19th century

AMERICAN ART DEACCESSION CANDIDATE
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP-9/30/02
SECOND-STEP-6/4/03

PAINTINGS (16)

Richard Irving Bowman (b. 1908/1918-2001)
K8-59 (Kinetogenics 59), 1962

Joseph H. Haske (active ca. 1830-40)
Charles Haley with Dog, ca. 1830-40
[SF/CA History]

Bernard Karfiol (1886-1952)
Edith Gregor Halpert and Adam, ca. 1940

Pepino Mangravite (1896-1978)
Dancing in the Moonlight, 1937

T. Millies (active mid-19th century)
Meiggs Wharf, 1866
[SF/CA History]

Bror Julius Olsson Nordfeldt (1878-1955)
Barrier Rocks, No. 2, 1954

A. Sheldon Pennoyer (1888-1957)
Siesta Hour, Ronda, n.d.

Marion Hewlett Pike (1912-1998)
Thomas Carr Howe, ca. 1966
[SF/CA History]

Ferdinand Richardt (1819-1895)
The Old Soule House, ca. 1885
[SF/CA History]

Gladys Robinson
Coconut Trees at Los Tules, ca. 1955

Everett Spruce (1908-1997)
Desert at Night, 1947

George Curtin Stanson (1885-1974)
Mountain Landscape, ca. 1925

Walter Stuempfig (1914-1970)
Figure by Seaside, ca. 1950

Elmer Wachtel (1864-1929)
Seascape, ca. 1910

Harry Willson Watrous (1857-1940)
St. Anne (An Old Saint), ca. 1930

Virgil Williams (1830-1886)
Robert B. Woodward (1814-1879), ca. 1865
[SF/CA History]

AMERICAN ART DEACCESSION CANDIDATES
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP--12/3/02
SECOND-STEP-6/4/03

PAINTINGS-(8)

Irma Engel (b. 1910)
Anenomes, n.d.

Charles Franklin Galt (1884-1917 or later)
The Gypsy, n.d.

Gertrude Albright Partington (1883-1959)
The Actress (Elise Schuyler), ca. 1915

Charles Dorman Robinson (1847-1933)
Fog Storm Over the Bay

Charles Dorman Robinson (1847-1933)
Lake Louise, n.d.

Albert Edward Sterner
Mrs. Bernard Lande
[SF/CA History]

Frederick Taubes (1900-1981)
Emperor Jones, n.d.

H. Ledyard Towle (b. 1890)
Girl and Macaw, n.d.

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000 and recommended by the curators, and are approved by the Director of Museums or his designee, pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

Rudolph Ackermann (British, 1764–1834)
Allegorical Woodcut with Patters of British Manufacture from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 2, October 1809, 1809

Rudolph Ackermann (British, 1764–1834)
Plate No. 14 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 3, February 1810, 1810

Rudolph Ackermann (British, 1764–1834)
Plate 25 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, January 1811, 1811

Rudolph Ackermann (British, 1764–1834)
Plate 27 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, March 1811, 1811
Woodcut print with fabric collage, 235 x 145 mm (9 1/4 x 5 11/16 in.)

Rudolph Ackermann (British, 1764 – 1834)
Plate 37 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 7, January 1812, 1812

Rudolph Ackermann (British, 1764–1834)
Plate 41 from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 7, May 1812, 1812

Rudolph Ackermann (British, 1764–1834)
Plate from the Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, Volume 9, February 1813, 1813

Anonymous (English)
The Kiss of Judas Iscariot (Napoleon III and Victor Emmanuel), 1859

David Cox (English, 1783-1859)
Untitled (Sketches from Nature for the Young Artists Companion), ca. 1820

Anonymous, (American)
Stutz Sedan in front of the M.H. deYoung Memorial Museum, San Francisco, ca. 1925

Anonymous, (American)
The Bower Theater, New York City, ca .1875
Albumen print, 235 x 189 mm (9 1/4 x 7 7/16 in.)

Ben Shahn, (American, 1898-1969)
We French Workers warn you…defeat means slavery, starvation, death, ca .1942

Antonio Beato, (Italian, circa 1825–1906)
No. 29, Chapiteaux et Architrave du Temple de Levik Esnok, Epoque Romaine, ca .1870

Antonio Beato, (Italian, circa 1825-1906)
No. 13, Ile de Philae, Vue Generale, ca .1876

August Adolphe Bertsch (French, circa 1820-1871)
No. 38, Etamine de Volubullis (gross 1800 fois), ca.1854

Joseph Cornell (American, 1903-1972)
Maria, 1954

Honoré Daumier (French, 1808–1879)
Une Émotion au Jardin des Plantes from Les Etrangers à Paris, 1844

Honoré Daumier (French, 1808–1879)
No. 36, Une Terrible Rencontre from Pastorales, mid 19th century

Mallet (French, active mid 18th century)
Plate No. 2, Étude d'Yeux, mid 18th century

Gilles Demarteau (French, 1729-1776)
No. 66g, Tête de Soldat Mort (Head of a Dead Soldier), mid 18th century

Charles-Marie Dulac (French, 1865-1898)
Jesu sol Justitiae, late 19th century

Arnold Genthe (American, 1869–1942)
Old Chinatown, 1913

Oscar Gustave Rejlander (English, 1813-1875)
Henry Taylor, D.B.L., mid 19th century

Erling Valtyrson (French (?), active 1998)
Craine d'Élan, 1998

Jennifer Clark (American, b. 1978)
The Object of My Affection, 2002

Gerhard Richter (German, b. 1932)
Blattecke, 1967

Stephen Sollins (American, b. 1967)
Available Space, 2002-2003

Textiles

Yunan, Liangshan (Chinese)
Horsehair cape, 19th century

Fine Arts
Museums of
San Francisco

de Young
Legion of Honor

Ready, Set, Grow!
The New de Young Museum Topping Off Ceremony

DATE: Saturday, October 18, 2003

(Note: October 18 is the last Saturday before daylight savings time ends, and the de Young Museum event will be one of the last public events on the Concourse until it is closed to the public in December, during the construction period for the Concourse parking structure.)

LOCATION: Music Concourse and Bandshell, Golden Gate Park, San Francisco

TIME: 12:00 noon Family Art Fair begins in Concourse
2:00 pm Formal Topping Off Ceremony begins in Bandshell

OVERVIEW:

The Topping Off ceremony is a free, public event to celebrate the progress of construction. Traditionally, at a topping off ceremony a tree is placed at the highest point of a structure, marking the completion of the building's skeleton.

The de Young's Topping Off Ceremony on October 18, 2003 will be the first ceremonial and concrete manifestation of the rebirth of the de Young Museum, an institution that has been the visual arts "home" for generations of people from San Francisco and the Bay Area. The theme, "Ready, Set, Grow!", introduces the construction process of the new museum to the general public. It will also introduce the new de Young brand concept (the green "leaves") to the general public. The Topping Off Ceremony and Family Art Fair will highlight the many ways in which the new de Young will serve the community: through the collection, preservation, and interpretation of art historical objects from America and its connections around the world, through public education programs, through the inspiration of area artists, through entertainment, diversion and enlightenment, and through philanthropy and community service. Ultimately, the new de Young will connect visitors with art, with the world, and with each other.

The Topping Off events would be publicized through advertisements in the San Francisco Chronicle and the smaller neighborhood newspapers; through posted invitations to members, trustees, donors, speakers, and art world colleagues; and through banners affixed to the structure, all of which will include the graphics concept for the new de Young brand and logo.

... over ...

Administrative Offices

Ready, Set, Grow!
The New de Young Museum Topping Off Ceremony

PROPOSED SCHEDULE OF EVENTS:

12:00 am to 4:00 pm

Throughout the Concourse area, we will create a Family Art Fair. Our experienced education staff will lead hands-on art activities for adults and children. Representatives from the Museums' Artists-in-Residence program will create live art installations for viewing and interaction by the public. An informational kiosk will include large-scale architectural plans of the new building with the installation layout of our collection.

12:00 am to 2:00 pm

Free barbecue will be offered to the general public, on both sides of the central fountain. Trustees would assist caterers in the preparation and service of hot dogs, chips, beverages, and cookies, to feed up to 7,500 event attendees. This is a wonderful photo opportunity. A Speakers' Tent, located behind the Bandshell, will serve as a base of hospitality to welcome our special guests, where Trustees and performers will check-in.

2:00 pm

The TOPPING OFF -- A formal ceremony in the historic Bandshell, featuring civic leaders and local performers, to honor the visionary leaders, architects, and donors who have made this moment possible. We will be celebrating the first concrete evocation of the promising future ahead for fine arts in San Francisco.
(Note: There will be PRESS and VIP seating areas available for the ceremony.)

For more information please contact:
Pam McDonald, Director of Audience Development and Civic Affairs
Fine Arts Museums of San Francisco
415-750-7678

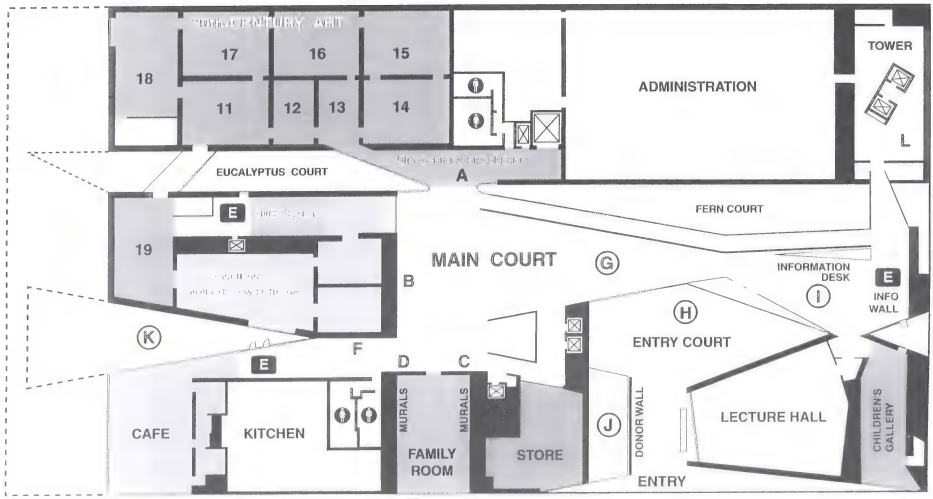
Meeting of the Boards of Trustees, June 26, 2003

Planning for the New de Young Museum
Education Facilities
Sheila Pressley, Acting Director of Education

EDUCATION TOWER
2nd floor – American Art Study Center
3rd floor – Africa, Oceania, and the Americas Study Center
4th floor – Volunteer Center and Publications
5th floor – Docent Center and Resource Center for Education
6th floor – 2 classrooms
7th floor – Education Center
8th floor – 2 classrooms, Programs for classrooms:
- Art Studio Workshops for School Groups
- After school and weekend art workshops
- Workshops for educators
- Evening adult classes
- Slide lectures and Artists' Discussions for the public
- Advanced Placement art history for high school students
- Poets in the Galleries for School Groups
- Museum Ambassador Training

AUDITORIUM - Programs for Auditorium
- Symposia
- Lectures and Panel Discussions
- Music
- College Classes
- Children's Theater

KIMBALL CHILDREN'S GALLERY
1 – Greeting and orienting school tours
2 – Artists' Studio Program
3 – Large Groups Activities (Family days, Saturday Doing & Viewing, Art classes, Resource fairs, Exhibitions of student/artist in residence art work)
4 – Collection Icons – Interactive Kiosks with multimedia presentations about signature works from de Young collections
Mesoamerica - Maya stela, AD 761
African - Kongo Oath Taking Figure
American Paintings - Mason Children, 1670
20th Century Art – Aspiration, Aaron Douglass, 1936
Oceania – Mortuary Mask, Friede Collection



1st Floor

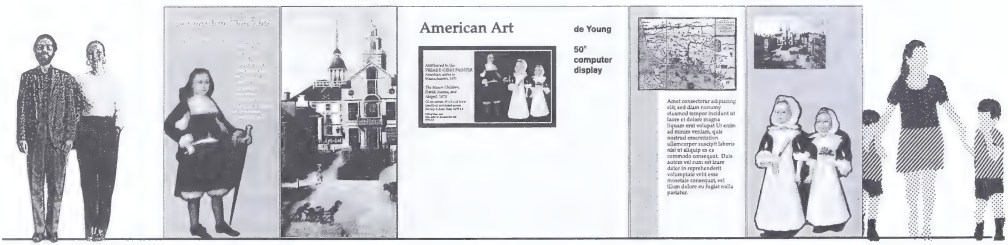
SCALE 10 20 30 40 50

Issued: 06/24/03

de Young

3317

Self-contained Kiosk Display. Closed size 6'-6".



Fold-out display with interactive educational computer program.

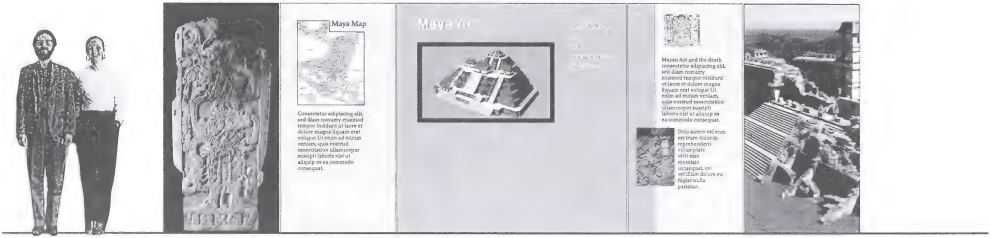
A Proposed American Art Kiosk 6.26.03

Collection Icons at new de Young

Gretchen and William Kimball Children's Gallery

de Young

Self-contained Kiosk Display. Closed size 6'-6".



Fold-out display with interactive educational computer program.

B Proposed Maya Art Kiosk 6.26.03

Collection Icons at new de Young

Gretchen and William Kimball Children's Gallery

de Young

MAYAN WRITING

BLOODLETTING CEREMONY

TEMPLE PRECINCT

SURVIVAL OF THE MAYA

PROTECTING CULTURAL RESOURCES

Scrolling text display area

Fine Arts
Museums of
San Francisco

de Young
Legion of Honor

OFFICIAL MEETING NOTICE

Fine Arts Museums of San Francisco
Board of Trustees

DOCUMENTS DEPT

OCT - 6 2003

SAN FRANCISCO
PUBLIC LIBRARY

Thursday, October 9, 2003
3:00 p.m.

Board Room
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

AGENDA

ORDER OF BUSINESS

I. Calling of the Meeting to Order – **Diane B. Wilsey, President**

II. Calling of the Roll

Arlene Ackerman
Del M. Anderson
Cheryl L. Bancroft
Constance Goodyear Baron
Alvin H. Baum, Jr.
Shelby W. Bonnie
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Barnaby Conrad III
Marion Moore Cope
Molly Murphy Crowley
Richard P. Essey
Richard H. Finn
Morgan Flagg
Harrison S. Fraker, Jr.
Karen B. Francois
John A. Friede

Administrative Offices
233 Post Street
San Francisco
CA 94108-5003
Tel. 415.750.3600
www.thinker.org

Calling of the Roll (continued)

Dr. Rupert Garcia
Richard N. Goldman
Nancy B. Hamon
George Hecksher
Jacqueline Hoefer
Beverly James
Stephen L. Johnson
William R. Kimball
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nancy McBean
Nion McEvoy
J. Alec Merriam, Vice President
Lorna F. Meyer
Josie Mooney
Robert P. Morrow III
Joy Ou
Marianne H. Peterson
Michael H. Podell
Louise H. Renne
Jeanne Robertson
Shelagh Rohlen, Vice President/Annual Support
George B. Saxe
Randolph R. Scott, Vice President/Audience Development and Civic Affairs
Burl A. Toler, Sr.
Trevor Traina
Vivian Fei Tsen
Carlos Pedro Villa
Lonna Wais
Nancy Willis
Diane B. Wilsey, President
David Winton

Ex-Officio Trustee Members

Mayor Willie L. Brown, Jr.
John Murray, President/Recreation and Park Commission

Absences to be Excused

There will be an opportunity for public comment before or during each agenda item.

III. Report of the President – Diane B. Wilsey

A. Consideration and Possible Action to Approve the Minutes of the September 11, 2003 Executive Committee Meeting (See Appendix A – Draft Minutes) — Action

B. Consideration and Possible Action to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of September 22, 2003 Including Accepting the Works of Art Acquired through Purchase, Donation, and Bequest as Gifts to the Fine Arts Museums of San Francisco; Approving the Resolution to Accession Seven Works of Art and Sell Fifty-Three Works of Art on Loan to the Fine Arts Museums of San Francisco in Accordance with the California Abandoned Property Status; and Approving the Works of Art Recommended for First Step Deaccessioning – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation (See Appendix B) — Action

1. Purchases
2. Gifts Offered to the Museums
3. Bequest of Three Works on Paper Offered to the Museums
4. Resolution to Accession Seven Works of Art and Sell Fifty-Three Works of Art on Loan to the Fine Arts Museums of San Francisco in Accordance with the California Abandoned Property Status
5. First Step Deaccessioning
6. Purchases Reported for the Record

C. Consideration and Possible Action to Adopt a Resolution Honoring Diane Buchanan and Alfred Spalding Wilsey for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Diane Buchanan and Alfred Spalding Wilsey Court in the New de Young Museum (To Be Distributed At Meeting) — Action

D. Consideration and Possible Action to Adopt a Resolution Honoring Bernard and Barbro Osher for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Barbro Osher Sculpture Garden of the New de Young Museum (To Be Distributed At Meeting) — Action

E. Consideration and Possible Action to Adopt a Resolution Honoring Bernard and Barbro Osher for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Bernard and Barbro Osher Wing in the New de Young Museum (To Be Distributed At Meeting) — Action

F.	Consideration and Possible Action to Adopt a Resolution Honoring Mary Ann and Steven MacGregor Read for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Mary Ann and Steven MacGregor Read Family Gallery in the New de Young Museum (To Be Distributed At Meeting)		Action
G.	Consideration and Possible Action to Adopt a Resolution Honoring William and Gretchen Kimball for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the William and Gretchen Kimball Gallery in the New de Young Museum (To Be Distributed At Meeting)		Action
H.	Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park		Discussion
	1.	Report on the New de Young "Topping Off" Celebration on October 18, 2003, Generously Sponsored by Union Bank of California	Discussion
	2.	Status Report on the Concourse Authority Underground Parking Facility and Impact on the Opening of the New de Young Museum in Golden Gate Park	Discussion
	3.	Report on the Letter to the Golden Gate Park Concourse Authority Dated September 11, 2003 Emphasizing the Critical Importance of Access to the New de Young Museum in Golden Gate Park (See Appendix C)	Discussion
I.	Report on the Cancellation of the November 13, 2003 Meeting of the Executive Committee		Discussion
J	Other Informational Items		Discussion
IV.	**Director's Report - Harry S. Parker III**		Discussion
A.	Presentation on Planning for the American Art Galleries in the New de Young Museum – Timothy Anglin Burgard, Curator of American Art		Discussion
B.	Consideration and Possible Action to Approve Documents Granting Certain Easements, Licenses or Other Property Rights Which May Be Necessary to Facilitate the Construction, Operation and Location of a Parking Facility Under the Golden Gate Park Music Concourse Because Such Parking Facility May Encroach on Property Under the Jurisdiction of the Fine Arts Museums of San Francisco (To Be Distributed At Meeting)		Action

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period April 1 through June 30, 2003 — Action

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $3,914,964 expended by the Corporation of The Fine Arts Museums for operations and $20,865,267 for the New de Young Museum in Golden Gate Park during the period April 1 through June 30, 2003.

D. Consideration and Possible Action to Adopt a Resolution Acknowledging That No Bequests of Funds Were Received During the period April 1 through June 30, 2003 — Discussion

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge that no bequests of funds were received during the period April 1 through June 30, 2003. — Action

E. Update on the City Budget — Discussion

F. Current and Future Exhibits — Discussion

G. Other Informational Items — Discussion

V. Public Comment

Members of the public may address the Board of Trustees on items within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit the total comment to thirty minutes.

VI. Meeting Schedule, Future Events and Current and Future Exhibits — Discussion
(See Appendix D - List of Board and Executive Committee Meetings, Events and Exhibitions)

VII. Adjournment - Diane B. Wilsey, President — Action

Public Meeting Requirements Relating to Accessibility

The subsequent information is in compliance with the Americans with Disabilities Act (ADA): the following will be made available upon request: (1) American sign language interpreters; (2) a sound enhancement system; (3) a meeting agenda available in alternative formats; and (4) a reader during the meeting. To arrange for these services, please contact Judy Gough at (415) 750-3669 at least two working days prior to a meeting. A late request will be honored if possible. Minutes of the meeting will be made in alternative formats upon request. Meeting agendas are available on the Fine Arts Museums of San Francisco website, *www.thinker.org*.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, those attending public meetings are reminded that others may be sensitive to various chemical based products. Please help the City to accommodate these individuals.

The MUNI's wheelchair-accessible No. 18 line stops in front of the Legion. For access to the Legion from downtown, take MUNI's wheelchair-accessible No. 38 Geary line to 33rd and Clement and connect with the No. 18 line. For more information about MUNI's accessible services, call (415) 923-6142.

There are accessible parking spaces (disabled-designated) available in front of the Legion. Accessible seating for persons with disabilities (including those using wheelchairs) will be available. For Telecommunication Device for the Deaf (TDD), the Museums use the California Relay Service.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the President may order the removal from the meeting of any person(s) responsible for the ringing or use of cell phones, pagers, or other similar sound-producing electronic devices.

Know Your Rights Under the Sunshine Ordinance

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code) or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force:

Donna Hall, Administrator
Sunshine Ordinance Task Force
City Hall, Room 409
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4683
Office: (415) 554-7724
Fax: (415) 554-7854
E-mail: Donna_Hall@ci.sf.ca.us

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's website at www.ci.sf.ca.us/bdsupvrs/sunshine.

If you are unable to attend the meeting, you may submit written comments to Judy Gough, Fine Arts Museums of San Francisco, 233 Post Street, 6th Floor, San Francisco, CA, 94108. Public documents referred to in the agenda may be inspected at the Administrative Offices of the Fine Arts Museums located at 233 Post Street, 6th Floor, San Francisco, CA, 94108. Please contact Judy Gough at (415) 750-3669 to make arrangements.

Lobbyist Registration and Reporting Requirements – Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Governmental Conduct Code § 2.100] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 30 Van Ness Avenue, Suite 3900, San Francisco, CA, 94102; telephone (415) 581-2300; fax (415) 581-2317; web site: sfgov.org/ethics.

THE FINE ARTS MUSEUMS FOUNDATION

Acquisitions Committee

September 22, 2003

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First Step Deaccessioning	11
Purchases Reported for the Record Only	12

PURCHASES

American Art

Joan Brown (American, 1938 – 1990)
Untitled (Noel and Bob the Dog), 1964
Pending finalization of funding by the Director of Museums

Recommended for Purchase by the Acquisitions Committee by Telephone Poll in July 2003:

Claes Oldenburg (American, b. 1929)
Coosje van Bruggen (American, b. 1942)
Corridor Pin, Blue, 1999

Commissioned Work of Art for the New de Young Museum:

James Turrell (American, b. Los Angeles, 1943)
[Skyspace], completion in 2005

European Art

St. James (Girl in a Swing) Factory, London, England
Scent Bottle, ca. 1750

Prints and Drawings

Eadweard Muybridge (English, 1830 – 1904)
Home: 605 O'Farrell Street, San Francisco and Heartease, Menlo Park, 1880

Yamamoto Shunkyo (Japanese, 1871 – 1933)
Jumping Carp, 1926

George Stubbs (English, 1724 – 1806)
A Horse Frightened by a Lion, 1788

George Stubbs (English, 1724 – 1806)
A Horse Attacked by a Lion, 1788

Kathe Kollwitz (German 1867 – 1945)
Tod, Frau und Kind, 1910

Various American artists
Autograph Etchings of American Artists, 1859

Textiles

Uzbekistan, Turkoman people, Tekke Tribe
Girl's dress, late 19th - early 20th century

GIFTS OFFERED TO THE MUSEUMS

American Art

Various artists
Teapots
Collection of 29 teapots

Ruth Gikow (American, 1915 – 1982)
Battle at Fort Dix, 1969

Prints and Drawings

www.waronpoverty.org (English, active 20th century)
Greed Kills (War on Want: Fighting Global Poverty, 2002

Lala Deen Dayal (indian, 1844 - 1905)
Archduke Ferdinand of Austria in India, 2002

David Lance Goines (American, b. 1945)
Berkeley – Albany YMCA: 100 Years, 1903-2003, 2003

David Lance Goines (American, b. 1945)
The Bridge to the Future: San Francisco, 2012, U.S. Bid City, 2002

David Lance Goines (American, b. 1945)
White Oak, Livermore, California, 2002

David Lance Goines (American, b. 1945)
Chez Panisse Café and Restaurant: Thirty-First Birthday, 2002

David Lance Goines (American, b. 1945)
Berkeley Mills: East West Furniture Design, 2002

David Lance Goines (American, b. 1945)
Crowden School: Celebrating 20 Years, 1983 - 2003, 2002

David Lance Goines (American, b. 1945)
Resurgens Orthopaedics, 2003

Herbert Rose Barraud (English, 1845 – 1896)
John Ruskin, late 19th century

Marshall Mather (English (?), active 1903)
John Ruskin: His Life and Teaching, 5th Edition, 1903

William Hogarth (British, 1697 – 1764)
John Wilkes, Esq., ca. 1763

William Hogarth (British, 1697 – 1764)
Masquerade Ticket, mid 18th century

Leo Holub (American, active late 20th century)
Frank Lobdell and Model "Brenda", late 20th century

Leo Holub (American, active late 20th century)
Imogen Cunningham on My Back Porch, 1972

Imogen Cunningham (American, 1883 – 1976)
Jan Holub, 1972

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Bisson Freres (Ferench, active 1840 – 1900)
Interior View (Salle XIX), Exposition Universelle, 1867 Paris, ca. 1867

Bisson Freres (Ferench, active 1840 – 1900)
Exterior View (Hydroplastic Sculpture), Exposition Universelle, 1867 Paris, ca. 1867

Paul Iribe (French, active 1934)
Parlons Francais, 1934

Matta (Roberto Sébastian Antonio Echaurren Matta), (Chilean, 1911- 2002)
Matta: Sepotiembre-Octubre, 1983

Craig Attebury (American)
Richard, 2000

Manuel Ayaso (Spanish (?), b. 1934)
Home de Sagres, 1970

Manuel Ayaso (Spanish (?), b. 1934)
The Possessed Fisherman, 1977

Manuel Ayaso (Spanish (?), b. 1934)
After Goya's The Dream of Reason Produces Monsters, 1985

Manuel Ayaso (Spanish (?), b. 1934)
During Holy Week, 2000

Manuel Ayaso (Spanish (?), b. 1934)
Los Modelos, 2001

George Wesley Bellows (American, 1882 – 1925)
Portrait of a Man, ca. 1923

Michael Bergt (American, 1956 -)
Todd Standing, 2001

Victoria Carlson (American)
When Girls Go Bad, 2002

Dennis Culver (American)
Homage to Perplexiquit (Teaching the Corn Dog), 1972

Randall Diehl (American)
Untitled Still Life (Branch in Glass Jar), 1976

Guy Pene DuBois (American, 1884 – 1958)
Lavengro, early 20th century

Fred Gardner (American, 1880 – 1952)
The Smoker, ca. 1927

William Glackens (American, 1870 – 1938)
We Don't Care about H__, the Help Talk Much, an original illustration for the Saturday Evening Post, early 20th century

William Glackens (American, 1870 – 1938)
Plugged Horse Chestnuts at Old Patty's Cat, an original illustration for the Saturday Evening Post, early 20th century

C. DeWitt Hardy (American, 1940 -)
Nude on Couch, 1985

Bill Haveron (American)
Downhome Dialectics, June 26, 2002, Ft. Worth, TX, 2002

Robert Henri (American, 1865 – 1929)
Seated Nude, early 20th century

Robert Henri (American, 1865 – 1929)
Dear Shinn…a portion of an illustrated letter to Everett Shinn, 1904

George Luks (American, 1866 – 1933)
Untitled Study of People Walking Around A Table, ca. 1920

George Luks (American, 1866 – 1933)
Six Heads and a Figure, early 20th century

Stanton Macdonald-Wright (American, 1890 - 1973)
Santa Monica, 1921

Jan Matulka (American, 1890 – 1972)
Head of Christ, ca. 1925

Jan Matulka (American, 1890 – 1972)
Village Landscape, 1935

Richard Merkin (American, b. 1938)
Auto Portrait, 1983

Kaname Miyamoto (Japanese-American, b. 1891)
Adam and Eve, ca. 1930

Jerome Myers (American, 1867 -)
The Studio, 1916

Willard Ayer Nash (American, 1898 - 1942)
Seated Woman, 1929

Koo Schadler (American)
Study of Liza with Shasta Daisy, 2002

Judith Schaechter (American)
XYZ Hatchery, 1990

Everett Shinn (American, 1876 – 1953)
Study of Heads, (Old) Olympic Theater, 14 St & 3rd Ave, NY City, 1906

Everett Shinn (American, 1876 – 1953)
Two Men Talking at a Table, 1951

John Sloan (American, 1871 - 1951)
Woman in a Chair, ca. 1930

Robert Smithson (American, 1938 - 1973)
Necessity, 1961

Luis Udo Uribe (American)
Portrait I, 2002

Abraham Walkowitz (American, 1880 - 1965)
Isadora Duncan, ca. 1911

Jerome Paul Witkin (American, b. 1939)
A Painted Head, Final Study for the Anita M. Portrait, 1973 - 1974

Melissa Zink (American)
The Solitary Descent of a Metaphysician, 1986

Edward Ruscha (American, b. 1937)
Hollywood/Vine from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Laurel Canyon/Ventura Boulevard from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Pacific Coast Highway/Ventura Boulevard from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Pico/Sepulveda from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Bow-Tie Palm Springs from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Teardrop from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Screwhead from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Rivet from the Series Bow-Tie Landscapes, 2003

Textiles

Peru, Colonial Period
Poncho, late 18- early 19th century

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim, 17th century

France, ca. 1970
"La Multirobe K" Puzzle Dress with storage box

Japan, Hokkaido, Ainu people
Ceremonial Robe (*chijiri*)

China
Rain cape, ca. 1890

Turkey, 19th century
Child's jacket, 19th century

**BEQUEST OF THREE WORKS ON PAPER
OFFERED TO THE MUSEUMS**

Prints and Drawings

Frederick Childe Hassam (American, 1859 – 1935)
Katydid Lane, early 20th century

Diego Rivera (Mexican, 1886 – 1957)
Moscow, 1925

Diego Rivera (Mexican, 1886 – 1957)
Untitled (Kremlin, Moscow), 1928

RESOLUTION TO ACCESSION SEVEN WORKS OF ART AND SELL FIFTY-THREE WORKS OF ART IN ACCORDANCE WITH THE CALIFORNIA ABANDONED PROPERTY STATUTE

WHEREAS, Seven works of art listed on Attachment A and fifty-three works of art listed on Attachment B represent loans to the Fine Arts Museums of San Francisco or The Fine Arts Museums Foundation made over twenty-five years ago; and

WHEREAS, California Civil Code Section 1899 adopted in 1983 established that any object left in the possession of a museum for over twenty-five years with no action taken by the owner to recover the property, or to declare their intent to preserve ownership of the property, will be considered abandoned property and will become the property of the museum; and

WHEREAS, The Associate Curator of Textiles reviewed the sixty works of art and determined that seven objects were suitable for the Museums' permanent collection and recommended to the Director of the Museums that the seven abandoned works of art be accessioned into the permanent collection; and

WHEREAS, The Associate Curator of Textiles determined that fifty-three objects were not suitable for the Museums' permanent collection and recommended to the Director of the Museums that the fifty-three abandoned works of art be sold; and

WHEREAS, The Director of Museums approved the recommendation of staff and recommended to the Acquisitions Committee that the seven abandoned objects be accessioned into the permanent collection and fifty-three abandoned objects be sold; and

WHEREAS, The Acquisitions Committee at its September 22, 2003 meeting accepted the Director's recommendation; now, therefore, be it

RESOLVED, That the Boards of Trustees of The Fine Arts Museums Foundation, and the Fine Arts Museums of San Francisco upon the recommendation of the Acquisitions Committee, do hereby authorize the Director of Museums to accession the seven abandoned works of art listed on Attachment A, and to sell the fifty-three abandoned works of art listed on Attachment B, which represent loans to the Fine Arts Museums of San Francisco or The Fine Arts Museums Foundation made over twenty-five years ago, in accordance with California Civil Code Section 1899.

Accession_no	Title	Country
L8365	Chasuble	Chile
L9396.6.3a-b	Pair of shoes. Part of Worth ensemble.	France
L9817.4	Reticule	
L9817.3	Miser bag, fish-shape	
L9817.11	Woman'sdrawstring handbag	
L9817.1	Miser bag, fish-shape	
L5593	Masonic apron with red border	France

Acquisitions Committee, September 22, 2003
FAMSF Board of Trustees, October 9, 2003

Accession_no	Title	Country
L6391.2	One of a pair of bracelets	England
L9734.2-3	white kidskin gloves(with wedding dress .1)	United States
L47.2.2	Baby's petticoat Artist No.: Donor No.: 8806 Constance A. Meeks	United States
L47.2.11	Band	
L6383.1-2	Two embroidered ornaments; one as three-leaf clover, the other as grapes	England
L9723b	Part of handle (with parasol: L9723a)	
L9775.6	Collar	France
L6581	Collar	England
L6580	Collar	England
L6578	Collar with scalloped edge	England
L6572	Narrow collar(matches cuffs L6569a-b)	England
L6569a-b	Pair of cuffs(matches collar L6572)	England
L6567a-b	Jabot pieces	England
L6560	Handy pocket or chatelaine	England
L6559	Woman's embroidered handbag	England
L6542	Parasol	England
L6538.1-3	Three crowns for baby bonnets	England
L6530	Scarf(lappets)	England
L6391.1	One of a pair of bracelets	England
L6380.2	Collar	England
L6380.1	Collar	England
L6378	Large medallion	England
L6370	Veil or collar	England
L9817.9	Necklace	
L9817.8	Miser bag	
L9817.7	Woman's handbag	
L9817.10	Woman's drawstring handbag	
L9734.6	Wedding shoes	United States
L47.2.7a-b	Pair of booties	
L47.2.5	Baby shirt	

Accession_no	Title	Country
L47.2.4	Baby's shirt sleeveless	
L47.2.13	Ribbon fragments(2 same)	
L47.2.10	Handkerchief, woven plaid	
L5608	Napkin	United States
L5601	Sewing case with many patterns(housewife)	United States
L5595	Sampler	United States
L9600	Shawl, black net	Spain
L8398	Woman's handbag with stag	Switzerland
L7368a-b	Pair of slippers	United States
L9679.1	Evening bag	United States
L9678.6	Cap	United States
L9678.10	Cap	United States
L9677.3a-b	Pair of undersleeves	United States
L9677.2a-b	Pair of undersleeves	United States
L9677.1a-b	Pair of evening undersleeves	United States
L9675.2a-b	Wedding slippers	Great Britain
L9675.1a-b	Wedding slippers	France
L9672.1	Shawl, brown	
L9671.1	Dolman	United States
L9670	Baby's saque with long flared sleeves	
L9404.2	Afternoon dress	
L9178.2	Italian lace	Italy
L9178.1	Italian lace	Italy

DEACCESSIONING

American Art – First Step

See Appended List (5 Paintings; 1 Decorative Arts Object)

Textiles – First Step

See Appended List (679 Objects)

AMERICAN ART DEACCESSION CANDIDATES
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP-9/22/03

PAINTINGS-(5)

Attributed to Frank Duveneck (1848-1919)
John Pettie, not dated

Edward Melcarth (1914-1995)
Coney Island, ca. 1950

Joseph Raphael
The Town Crier and His Family, 1905

Bryan Wilson (1927-2002)
A Turn of My Head and Quickly, Too Quickly, I am Gone, 1970

Bryan Wilson (1927-2002)
Aleutian Geese, 1965

DECORATIVE ARTS (1)

Unidentified artist
Mirror, ca. 1830

TEXTILES - First Step Deaccessioning (25 Pages)

Accession_no	Title	Country
2396.2	One of two pieces: velvet applique red Donor No: 4493 Name: California Midwinter International Exposition	Spain
X1989.190.4	One of 50 dress fragments: of silk, cotton etc.	
55244	Fringe, fragment Donor No: 3525 Name: Julia (Mrs. Gustave) Brenner	UNKI
x71.41.481	Necklace of small white seashells	
1980.72.1	Bonnet -black	UNIT
53883.3	Embroidered square (three birds, flowers, cat, butterfly, and flowers)	CHIN
3818	Fan	FRAN
1981.216b	satin doll's skirt(with blouse a)	
1981.216a	satin doll's blouse with lace detail(with b, doll's skirt)	
53885.2	Embroidery	CHIN
53876.7	Embroidery	CHIN
1986.13	Cover (cicim)	Turkey
X2003.1268	Hat trimmings	
FL81.140.4	Baby's receiving blanket	
50415	Jacket black lace	France
55.22.4	Handkerchief	
55377.3	Ornamental comb	
3529	Bookmark with words and music of "The Star Spangled Banner"	United States
1983.59.2	Basque blue and black	United States
56.16a-b	Pair of ice skates	United States
45945.1-2	TWo pieces of point de gaze	
44.39.9a-b	Pair of baby's mittens beige	
1980.45.122.6	Fan, flower carts	Japan
1980.45.119a	Eleven bracelets	Turkey
1984.72.9.3	Necklace (one of three - 1984.72.9.1-3)	
1984.72.9.2	Necklace (one of three - 1984.72.9.1-3)	
1984.72.9.1	Necklace (one of three - 1984.72.9.1-3)	

Acquisitions Committee, September 22, 2003
Board of Trustees, October 9, 2003 (FAMSF)

Accession_no	Title	Country
1984.72.8a-c	Pin and earring set measured: pin only	Norway
1984.72.6.9	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.8	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.7	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.6	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.5	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.4	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.3	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.2	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.12	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.11	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.10	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.1	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.5	Bracelet with pendants and finger rings	India
1984.72.4	Bib (part of costume): floral design on white	
1984.72.3	Shell necklace	
1984.72.2	Dress (Mu-mu)	United States
1984.72.17a-b	Pair of finger cymbals	
1984.72.16	Necklace with scarab pendant	Egypt
1984.72.15.6	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.5	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.4	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.3	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.2	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.1	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.14	Ornament with miniature shoe	Turkey
1984.72.13	Miniature shoe ornament: white, pink and green stones	Turkey
1984.72.12a-b	Two bracelets with bells	
1984.72.11	Cross pendant	

Accession_no	Title	Country
1984.72.10a-b	Pair of finger cymbals	India
1980.45.9a-b	Dress (dirndl) and apron	Germany
1980.45.99a-b	Pair of shoes : black	
1980.45.98	Top hat	
1980.45.97	Multi-colored imitation fur boa	
1980.45.96	Headdress	
1980.45.95	Hat : pointed top, green and yellow strap	
1980.45.94	Hat: pointed top, blue ribbon	
1980.45.93	Hat : green, twine chin strap	
1980.45.92.2	Hat :wide-brimmed	
1980.45.92.1	Hat: wide-brimmed	
1980.45.91.2	Hat	
1980.45.91.1	Hat	
1980.45.90	Hat: tall crown, purple diagonal stripes	Puerto Rico
1980.45.8a-b	Skirt and petticoat	Yugoslavia
1980.45.89	Shawl	
1980.45.88	Blouse	
1980.45.87	Bag with shoulder strap	
1980.45.86	Belt	
1980.45.85.1-2	Two wrappers black	
1980.45.84	Shawl	
1980.45.83a-b	Pair of slippers with tassels	
1980.45.82.4	Necklace multi-colored, pendant	Kenya
1980.45.82.3	Necklace multi-colored, circular	Kenya
1980.45.80	Short sleeved shirt	
1980.45.79a-b	Dress and sash	Uganda
1980.45.79a-c	Head cloth (keffiyeh) and ropes (agal)	Saudi Arabia
1980.45.78	Skull cap	China

Accession_no	Title	Country
1980.45.77	Fly whisk	
1980.45.76	Shawl	
1980.45.75	Cone-shaped hat black	
1980.45.74	Hat	
1980.45.73	Hat	
1980.45.72	Hat round, black	
1980.45.71	Fez, red with black tassel	Pakistan
1980.45.70	Hat: purple with yellow embroidery and gold coins	
1980.45.6d	Necklace(with outfit a-c)	Holland
1980.45.6a-c	Blouse, skirt, and apron(with necklace d)	Holland
1980.45.69	Cap	
1980.45.68	Scarf	
1980.45.67.2	Hat	
1980.45.67.1	Hat	
1980.45.66	Hat black	
1980.45.65	Hat	
1980.45.64	Ribbon green	
1980.45.63	Headband	
1980.45.62	Headband	
1980.45.61	Cap	
1980.45.60	Hat with tassel	
1980.45.5c	Stick pin(with blouse and skirt a-b)	Peru
1980.45.5a-b	Blouse and skirt(with stick-pin c)	Peru
1980.45.59	Cone-shaped hat	
1980.45.58	Hat with brown stripes	
1980.45.57	Hat (half?)	
1980.45.56	Cap with coins	
1980.45.55	Hat	
1980.45.54	Cap red	
1980.45.53	Hat with openwork crown	
1980.45.52	Necklace twenty-one strings: 2 necklaces (long and short) measured: lngst necklace	

Accession_no	Title	Country
1980.45.51a-e	Necklace, pair of earrings, pin, and belt measured: pin only	Thailand
1980.45.49	Bracelet	South Africa
1980.45.48	Necklace	South Africa
1980.45.47	Man's prayer beads with red tassel	Egypt
1980.45.45.1-20	Twenty bracelets	India
1980.45.44.2	Bracelet with bells	India
1980.45.44.1	Bracelet with bells	India
1980.45.43a-b	Pair of bracelets	
1980.45.42.4	Bracelet	
1980.45.42.3	Bracelet	
1980.45.42.2	Bracelet	
1980.45.42.1	Bracelet	
1980.45.41	Necklace	Iran
1980.45.40	Strand of beads	Liberia
1980.45.4	Poncho	Peru
1980.45.39a-c	Top, skirt, and stole	
1980.45.38a-c	Blouse, dress (dirndl), and scarf	Norway
1980.45.37a-b	Two petticoats	
1980.45.36a-c	Tunic, shawl, and scarf	
1980.45.35	Skirt	
1980.45.34b	Apron /skirt(with tunic a)	Romania
1980.45.34a	Blouse/tunic(with apron b)	Romania
1980.45.33e	Necklace with pendant(with ensemble a-d)	Greece
1980.45.33a-d	Two blouses, jacket, and skirt(with necklace e)	Greece
1980.45.32d	Cross pendant necklace(with ensemble a-c)	Ethiopia

Accession_no	Title	Country
1980.45.32a-c	Dress, stole, and belt(with jewelry d)	Ethiopia
1980.45.31a-c	Jacket, skirt, and belt	Peru
1980.45.30f	Pair of bracelets(with ensemble a-c, e)	Lebanon
1980.45.30e	Necklace with cross pendant(with ensemble a-c, f)	Lebanon
1980.45.30a-c	Robe, scarf, and belt(with jewlry e, f)	Lebanon
1980.45.3	Caftan: black	Iraq
1980.45.2d	Twenty-five bracelets(with dress a, and earrings b-c)	Iraq
1980.45.2b-c	Pair of earrings(with dress a)	Iraq
1980.45.2a	Dress(with jewelry b-c and d)	Iraq
1980.45.29.5	Crocheted hat	Egypt
1980.45.29.4	Felt hat with tassel	Egypt
1980.45.29.3	Round hat with embroidery	Egypt
1980.45.29.2	Round hat with tassel black with embroidery	Egypt
1980.45.29.1	Caftan (see hats .2-5)	Egypt
1980.45.28c-d	Bracelet, necklace and pair of earrings(with caftan a-b) measured: bracelet	Egypt
1980.45.28a-b	Caftan and slip(with jewelry c-d)	Lebanon
1980.45.27f	Necklace: red(with ensemble a-e)	Poland
1980.45.27a-e	Blouse, vest, skirt, apron, and petticoat(with necklace f)	Poland
1980.45.26a-d	Sari, bodice (choli), underbodice, and underskirt	India
1980.45.25	Jacket	Turkey
1980.45.24e	Man's hat(with ensemble a-d)	Turkey
1980.45.24a-d	Jacket, pants, belt, and bag(with hat e)	Turkey
1980.45.23c	Hat(with vest and pants a-b)	Turkey
1980.45.23a-b	Vest and pants(with hat c)	Turkey
1980.45.22d	Handbag(with ensemble a-c, earrings e-f)	Guatemala

Accession_no	Title	Country
1980.45.22a-c	Top, skirt and scarf(with handbag d, earrings e-f)	Guatemala
1980.45.21n	Wig	Japan
1980.45.21m	Wig	Japan
1980.45.21g-l	Four fans, a book, and a pair of hair ornaments (chop stix) measured: book only	Japan
1980.45.21a-f	Kimono, obi with pad, and three scarves	Japan
1980.45.20a-b	Caftan and scarf	Syria
1980.45.19a-c	Caftan, headcloth, and sash	Israel
1980.45.18c	Scarf (with blouse a, dirndl b, apron d)	Bulgaria
1980.45.18b	Dirndl(with blouse a, scarf c, apron d)	Bulgaria
1980.45.18a	Blouse(with dirndl b, scarf c, apron d)	Bulgaria
1980.45.17	Caftan	Israel
1980.45.16	Caftan	Israel
1980.45.15a-c	Kimono, under kimono, and pants	Japan
1980.45.14c	Belt(with robe a, scarf b, jewelry .4 and .5)	Lebanon
1980.45.14b	Scarf(with robe a, belt c, jewelry .4 and .5)	Lebanon
1980.45.14a	Robe(with scarf b, belt c, jewelry .4 and .5)	Lebanon
1980.45.148a-b	Two wrappers	
1980.45.147	Striped apron	
1980.45.146	Apron	
1980.45.145	Petticoat	
1980.45.143f	Skirt	China
1980.45.143e	Pants	China
1980.45.143c	Blouse: short-sleeved blouse with slit sides	China
1980.45.143b	Blouse	China
1980.45.143a	Apron	China
1980.45.142	Pouch bag	
1980.45.141	Asian doll dressed in kimono	

Accession_no	Title	Country
1980.45.140.6	Scarf	
1980.45.140.5	Scarf	
1980.45.140.4	Scarf	
1980.45.140.3	Scarf	
1980.45.140.2	Scarf	
1980.45.140.1	Scarf	
1980.45.14.5	Cross pendant necklace(with ensemble .14a-c and .4)	Lebanon
1980.45.14.4	Bracelet(with ensemble .14a-c and .5)	Lebanon
1980.45.13e	Bonnet (with ensemble a-d)	Hungary
1980.45.13a-d	Blouse, vest, skirt, and apron(with bonnet e)	Hungary
1980.45.139.2	Rigid fan	China
1980.45.139.1	Rigid fan	China
1980.45.138a-b	Top and skirt	
1980.45.137	Shirt	
1980.45.136	Apron	Hungary
1980.45.135.2	Hair ornament	Japan
1980.45.135.1	Hair ornament	Japan
1980.45.134.2	Apron	Germany
1980.45.134.1	Apron	Germany
1980.45.133	Blouse	Colombia
1980.45.132	Blouse	Colombia

Accession_no	Title	Country
1980.45.131a - f	Band/belt and five scarves	
1980.45.130.2	Headcord (egal)-assoc. with .1	
1980.45.130.1	Headcord (egal)-assoc. with .2	
1980.45.129	Scarf :very small	Russia
1980.45.128	Striped apron	Norway
1980.45.127.3	Head cloth (kaffich)	
1980.45.127.2	Head cloth (kaffich)	
1980.45.127.1	Head cloth (kaffich)	
1980.45.126	Embroidered hat white birds on gold and green	China
1980.45.125.3	Multi-colored shawl	
1980.45.125.2	Multi-colored shawl	
1980.45.125.1	Multi-colored shawl	
1980.45.123b - c	Gaucho whip and lariat (measured whip only)	Argentina
1980.45.123a	Gaucho belt	Argentina
1980.45.122.5	Fan, brise measured with fan closed	Japan
1980.45.122.4	Fan measured: with fan closed	Japan
1980.45.122.3	Fan, brise measured: with fan closed	Japan
1980.45.122.2	Fan measured with fan closed	Japan
1980.45.122.1	Fan measured: with fan closed	Japan
1980.45.121	Black doll with pink diaper	
1980.45.12	Caftan	Israel

Accession_no	Title	Country
1980.45.11c	Bracelet(with blouse and skirt a-b)	Panama
1980.45.11a-b	Blouse and skirt(with bracelet c)	Panama
1980.45.119b	Pair of earrings	Turkey
1980.45.118a-b	Pair of woman's high-heeled sandals	
1980.45.117a-b	Pair of clogs	Holland
1980.45.116a-b	Pair of black sandals	
1980.45.115a-b	Pair of sandals	
1980.45.114a-c	Necklace, headband, and belt measured: belt only	Syria
1980.45.113a-b	Pair of sandals	
1980.45.112a-d	Pair of sandals and tabis (socks)	Japan
1980.45.111a-e	Pair of boots with socks and covers	Japan
1980.45.110a-b	Pair of sandals with silver straps	Egypt
1980.45.10a-b	Chemise and skirt	Romania
1980.45.109a-b	Pair of slippers	
1980.45.108a-b	Pair of clogs	China
1980.45.107a-b	Pair of red shoes	China
1980.45.106a-b	Pair of red shoes	Hungary
1980.45.105a-b	Pair of gold shoes	
1980.45.104a-b	Pair of gold shoes	Lebanon

Accession_no	Title	Country
1980.45.103a-b	Pair of black shoes	
1980.45.102a-b	Pair of gold and black shoes	
1980.45.101a-b	Head rope (agal) and head scarf (keffiyeh)	Saudi Arabia
1980.45.100a-b	Pair of black shoes	
1980.45.1	Caftan	Lebanon
1980.45.7c-e	Three bracelets(with dress/sash a-b) measured: lrgst bracelet	
1980.45.31e	Hat red with muti-colored top(with ensemble a-c, jewelry d)	Peru
1980.45.31d	Two bracelets and brooch(with ensemble a-c) measured: lrgst bracelet	Peru
1980.45.22e-f	Pair of earrings(with ensemble a-c, handbag d)	Guatemala
X2001.262	Necklace: with fishes and coins	
X1989.759a-b	Caftan and slip	
X1989.758	Hat	
X1989.757	Hat	Pakistan
X1989.756a-b	Pair of necklaces silver; 1980.45.--group	Hungary
54816	Woman's belt	France
54813.1	Fragment	
54809.23	Cope	France
48786a-b	Pair of woman's shoes : purple with gold trim, white six petal design	Algeria
S47.2	Parasol green brocade with black lace over-layer	
X2001.935	Blue fringed corded silk scarf, pink, green, black, beige stripes	
53800.1	fragment	Iran
X71.98	Half of a square shawl	Great Britain
55235.1	Fragment	Portugal
53886.1	Embroidery	China
53885.1	Embroidery	China
53877.2	Fragment of embroidery	China
53808.158	Fragment	Italy

Accession_no	Title	Country
53807.65	Fragment	
53800.14	Brocade	India
53773.1	Headband	Israel
X1989.682.5	Fragment	
X1989.682.4	Fragment	
55198	Jacket	United States
54486.2	Child's shawl ?	United States
54486.1	Head scarf (fascinator)	United States
54484	Ribbon	
54482a-b	Pair of woman's gloves	France
54480.5a-b	Pair of woman's shoes	
1985.90.5a-b	Pair of Boots	Mongolia
6485	Umbrella	
2396.1	Fragment: one of two pieces: textile red, with yellow and red fringe, possibly from a chasuble	Spain
2354.3	Mandarin cap: , blue with embroidered brown flowers	China
2354.2	Mandarin cap: , faded purple with purple button	China
2354.1	Mandarin cap :black with gold button	China
2300.1a-b	Pair of slippers	
FL81.66.4	Belt	United States
44030.1	Woman's waist: green with pink lining	Philippines
44029	Trinket case, beaded	Philippines
50525.1	Stocking bag or miser purse	
50497	Scarf : multi-colored stripes with black tassel trim	
50488	Lappet	France
1980.62.15	Baby cap	
X71.102	Shawl , circular pattern	India
78.81.36	Necklace: blue and red bands and geometric pattern	Mexico
78.81.29	Magic bracelet or necklace? (rosario)	Mexico
74.3.44	Face of a coca bag (ch'uspa)	Peru
74.3.43	Coca bag (ch'uspa) *	Peru
74.3.33	Fragment of a coca bag (ch'uspa)	Peru

Accession_no	Title	Country
74.3.22	Mummy head or mask? white human figure with black hair on beige	Peru
74.3.20	Textile fragment, probably from a garment	Peru
52.25.4a-b	Summer afternoon dress: bodice and skirt	United States
42.27.2	Japanese Wig	
53.42.99	Skirt panel (sarong)	Indonesia
53.42.97	Skirt panel (kain panjang)	Indonesia
53.42.95	Skirt panel (sarong)	Indonesia
53.42.94	Skirt panel (sarong)	Indonesia
53.42.93	Skirt panel (sarong)	Indonesia
53.42.91	Skirt panel (sarong)	Indonesia
53.42.82	Skirt panel (sarong)	Indonesia
53.42.67	Ceremonial skirt panel (dodot) -PHOTOGRAPH BOTH SIDES	Indonesia
53.42.55	Skirt panel (kain panjang)	Indonesia
53.42.54	Skirt panel (kain panjang)	Indonesia
53.42.114	Head cloth (iket)	Indonesia
CPL1450.54	Panel-matches CPL1449.54	
44081.2	Rose point lace	
44083.1	Sleeve ruffle	
44082.1	Edging	
58.18.4	Carriage parasol black	
59.48.4a-b	Pair of woman's shoes: ivory	United States
9186a	Costume: bib? (complete costume: a-g)	Philippines
45.36.9a-b	Pair of woman's shoes :cream color	
1985.40.57a-b	Pair of woman's shoes	
1985.40.55a-b	Pair of woman's shoes: pale green	
78.68.3	Man's handkerchief	
24010	Chalice veil beige and yellow, with embroidered border	Philippines
48628	Child's dress: brown	United States
41276.2	Bag floral design with tower and red fringe	United States
41276.1	Bag	United States
1998.230.3	Velvet	France

Accession_no	Title	Country
1998.230.4a-b	Velvet	France
1998.230.5	Velvet	France
1986.96.2d	Dress bag	Italy
1982.14.6	Shawl, striped	India
1982.14.24	Fragments of a brocade:, pieced	Japan
52.38.30	Coca bag (ch'uspa) *	Peru
52.38.29	Coca bag (ch'uspa)	Peru
52.38.28	Coca bag (ch'uspa)	Peru
52.38.27	Coca bag (ch'uspa)	Peru
52.38.26	Coca bag (ch'uspa)	Peru
1982.53.7	Bonnet crown	
1982.53.16	Edging	Belgium
1985.95	Ceremonial cloth (pua kumbu)	British Borneo
1982.36.3	Camisole top band	
44396	Woman's handbag	
FL78.76.1	Open drawers	
78.53	Infant's dress	
1986.97	Rug	Turkey
54971a-c	Dress (with belt and tippet) with blue, white and metallic stripes measured dress only of 3 pieces	
X2001.744d	Bow from group (two rosettes, bow and sash -goes to a dress))	
X2001.744c	One rosette from group (two rosettes, bow and sash (goes to a dress))	
X2001.744b	One rosette from group (two rosettes, bow and sash (goes to a dress))	
1985.44.610a-b	Pair of woman's shoes	
1985.44.595a-b	Pair of woman's shoes: gold	
1985.44.568a-b	Pair of woman's shoes	France
1985.44.555a-b	Pair of woman's shoes	

Accession_no	Title	Country
1985.44.553a-b	Pair of woman's shoes	United States
1985.44.549a-b	Pair of woman's shoes :orange	Italy
1985.44.544a-b	Pair of woman's shoes : shocking pink	
1985.44.540a-b	Pair of woman's shoes	
1985.44.47	Underskirt	France
1985.44.455	Underdress: white, with front zipper	
1985.44.454	Underdress	
1985.44.255d	Suit:alternate blouse (with a,b,c: jacket, skirt, and blouse) sleeveless	United States
1985.44.255a-c	Suit: jacket with skirt, and blouse (also has additional blouse, see "d")	United States
1985.44.16	Half slip	
1985.44.115	Evening dress	United States
54124	Shoulder cape black	
55061	Shawl, mostly red	Great Britain
51.29.45	Slip	
44.21.7	Shawl: ivory	China
44.21.4	Mantilla: black	United States
44.21.3a	Dress :from set (2 seperate ties, b and c)	United States
X1989.368.5	One broken pronged tortoise shell hair pin from group of 10 various hair pins	
1934.3.251a	One of two drapery fragments	Italy
1934.3.38	Shawl fragment, dark green	China
1934.3.230a-c	Three fragments blue	France
1934.3.227	Curtain	Italy
1934.3.218	Length of voided velvet	Italy
1934.3.157	Veil	
40208	Woman's mourning handbag	
78.85.3	Shawl pin	

Accession_no	Title	Country
78.56.85	Tapestry purse (unassembled)	
78.56.72	Man's handkerchief white	
78.56.40	Man's handkerchief	
78.56.39	Man's handkerchief	
78.56.38d	Handkerchief with cutwork	
78.56.38c	Handkerchief	
78.56.38a	Handkerchief	
1981.53.21	Parasol	United States
46498a-b	Pair of ear muffs	Germany
1986.99.32	Cocktail dress	
49.27.4	Child's dress blue and brown	
26591	Brise fan	Philippines
40583a	Waist from dress (waist and skirt)	
1949.85	Fragment red	Italy
1949.77	Fragment: blue, orange, and green floral pattern	
1949.65	Fragment: gold, red, blue, and green	
1949.64	Fragment: mauve and green design on tan	
1949.61	Fragment: small floral sprays on cream	
1949.58	Fragment of an alb: green, pink, and blue floral pattern on cream	
67.26.9	Dolman black	
48133a-b	Pair of gloves :green	Denmark
54688.54	Textile fragment	Japan
54688.30	Panel : green and silver dragons, with multi-colored clouds on brown- PHOTOGRAPH BOTH SIDES	Japan
53846	Parasol black	France
56.35.6	Jacket	United States
56.35.30a-b	Pair of earrings	
56.35.25a-b	Suit: jacket and skirt	
56.35.24a-b	Pair of earrings	
56.35.17	Dress blue-gray, with blue beads	United States
1987.25.44a-b	Pair of open sandals: dark green and metallic pattern	France
41509a-b	Pair of shoes gray	

Accession_no	Title	Country
55013.4	Neckerchief : with green, yellow and red silk beading (double fringe)	
55013.2	Neckerchief blue with red and white silk beading (double fringe)	
55013.1	Neckerchief	
55012a	Kerchief or fichu	
55005.3	Baby cap	
65.21.28a-b	Pair of man's slippers	Morocco
FL81.131.9a-b	Pair of stockings	
FL81.131.6	Day dress	United States
39837	Shawl black	China
39413.1-3	Case with two lances or bleeding blades	
T#94.193.2	Lipstick in Leather Case	France
T#94.193.3	Change Purse	Italy
T#94.193.4	Calling Card Case	France
T#94.193.5	Daggueréotype in Leather Case	France
R759	Doll's jacket with tassels	United States
41.2b	Skirt of dress (bodice -a)	Unassigned
44.21.3c	Tie from set (Dress black with brown lining in bodice,2 separate ties)	United States
44.21.3b	Tie from set (Dress black with brown lining in bodice,2 seperate ties)	United States
R459a-b	Pair of mitts : white with blue branch designs	
1984.37.1	Dress	United States
1983.60.3	Christening coat	
50876	Pillowcase: initials "L.E.S." in red	
54.6.16	Trousseau blouse deep blue taffeta; boat neckline, short puffed sleeves trim of velvet, tassels	United States
X2001.956	small mirror	
X2001.955	Coin purse	
X2001.921	Red and beige, narrow fringed edging	
X2001.920	Red and beige, narrow fringed edging	
X2001.919	Red and beige, narrow fringed edging	
X2001.918	Red and gold metallic narrow fringed edging	

Accession_no	Title	Country
X2001.917	Red, beige, green scalloped fringed edging	
X2001.916	Gold metalic braid	
X2001.914	Pillowcase, embroidery, yellow, blue brown/rose	Italy
X2001.775	30 Bone Fragments	
X2001.774	Non- Human vertebra	
X2001.772	Bird Bone	
X2001.771	Bone Fragment	
X2001.770	Straw Fragment	
X2001.769	Straw Fragment	
X2001.767	Straw Wrapped Fragment	
X2001.766	Straw Fragment	
X2001.765	Straw Fragment	
X2001.764	Straw Wrapped Fragment	
X2001.763	Basket Fragment	
X2001.762	Basket Fragment	
X2001.760	Basket Fragment	
X2001.759	Basket Fragment	
X2001.745	Edging fragment	
X2001.744a	Sash: from group (two rosettes, bow and sash (goes to a dress))	
X2001.703	Small blue enamel Italian case	Italy
X2001.702	Pair of faded black leather gloves: , button closure on wrist	
X2001.592	buttons	
X2001.547	Fragment of wedding handkerchief	
X2001.546	Featherbed material, handwoven	
X2001.516	rank badge	China
X2001.512	Chinese sleeve band	China
X2001.511	Chinese sleeve band	China
X2001.510	Chinese sleeve band	China
X2001.497	Ten feathers measured the lrgst feather	
X2001.405	Brown purse	Italy
X2001.351	Fragment:, hand printed in Jamaica	Jamaica

Accession_no	Title	Country
X2001.337	Four spools of white thread in a box (Dollfus-Mieg & Co.)	
X2001.265	Linen square trimmed with lace	
X2001.185	Edging	
X2001.758	Bone Fragment	
X2001.757	Basket fragment	
X1981.215c	Checked satin doll's skirt with black lace border.	
X2001.270	Purple hair ornament with feathers and velvet	
X71.526	The Meet (a foxhunt)	England
X71.502	Pocketbook: patchwork leather	United States
X71.447	Kimono (Furisode): birds and flowers on brown	Japan
X71.103	Shawl/scarf	India
X1989.955	Cuff floral pattern; probably part of wedding dress: 42.24a-e	
X1989.943	Gown	
X1989.89	Fragment :floral lace embroidery with one scalloped edge	
X1989.88	Fragment :one scalloped edge floral pattern in white lace and embroidery several large holes	
X1989.850.2	Ornament feathers with white dots on black	
X1989.839	Collar/tie black with blond lace	
X1989.838.5	Collar black, with black sequins and beige lace	
X1989.838.4	Collar black, with black sequins	
X1989.838.3	Collar black, with black sequins and beige lace	
X1989.838.2	Collar black, with black sequins	
X1989.838.1	Collar black, with black sequins	
X1989.776	Bedcover white, with stripes and pink letters: "GNND"	
X1989.769	Panel :yellow and green floral designs on orange, with green backing	
X1989.734a-b	Pair of high-heeled clogs: with horseshoe-shaped heels	Philippines
X1989.7	Textile fragment, probably from a garment	Peru
X1989.669	Panel leaves and flowers	
X1989.667	Wide ribbon fragment	
X1989.662	Muff brown fur	
X1989.660	Muff gray-brown fur, with braided handle	
X1989.654	Muff brown	

Accession_no	Title	Country
X1989.566.1-6	Hat trimming	
X1989.557	Woman or child's hat : yellow straw	
X1989.545a-b	Child's black leather boots	
X1989.510	Scarf? white plain	
X1989.501	Jabot :purple and white; store: O'Connor, Moffat & Co., San Francisco	United States
X1989.500	Half collar black	
X1989.497	Collar : black	
X1989.495	Sash black	
X1989.494	Collar? black with two beige pieces	
X1989.489	Tablecloth? beige with brown, pink, blue and white border	
X1989.484	Barette : black jet	
X1989.480	Woman's belt	
X1989.477a-b	Woman's belt	
X1989.476	Sash or scarf	
X1989.475	Belt with buckle white; #'ed "30"	
X1989.468a-b	Pair of mitts: black	
X1989.465a-b	Pair of gloves :tan kid gloves with five buttons	
X1989.462a-b	Two right-hand gloves	
X1989.461	One glove: purple kid leather	France
X1989.459	One glove tan kid leather with five white buttons	
X1989.457	Single mitt black silk lace with no fingers	
X1989.450	Brooch : gold tone bar with 4 rhinestone circles	
X1989.397	Dress : blue silk taffeta with lace trimming	France
X1989.377	Bodice	
X1989.374	muffler cover	
X1989.358	Mitts ecru lace	
X1989.354	Fichu or neckerchief: white linen	
X1989.326	Panel : batik of red brown with white chains, white dots and red border	
X1989.141	Hat trimmings various fruit and flowers	
X1989.137	Woman's hat:white woven straw with gray rim	

Accession_no	Title	Country
X1989.131.1-3	Hat trim .1) black ribbon with egret, .20) black veil with knobs, .3)black veil w/ sequin/ unmeasurable	
X1989.124	Woman's bonnet : gray silk	
X1989.1167	Apron blue and white check	
X1989.1157	Belt and flower band orange blossoms on belt(part of a wedding dress)	
X1989.1152	Cape / collar green plaid silk with fringe of red flowers	
X1989.1102	Short dress or slip	
X1989.1057a-h	Handkerchiefs (8) linen and lace: measured the largest one of 8	
X1989.1046	Neckerchief white linen	
X1989.1045a-d	Cuffs (four pair) lace-trimmed	
X1989.1013	Fan	Japan
X1989.1011	Autograph fan?	
X1989.755a-b	Pair of earrings hoops with filagree work and disks	
X2001.773	16 Bone fragments	
X1981.242c	Wooden, miniature doll's bristle brush	
X1981.241b	Double sided, miniature doll's comb.	
X1981.241c	Miniature doll's tortoise shoe horn	
X1981.242a	Miniature doll's tortoise comb	
X1981.242b	Miniature wooden doll's bristle hair brush	
X1981.245	Miniature doll's gold daggers	
X1981.243	Miniature doll's tiara with pink beads	
X2001.269	Black feathers and white ostrich feathers	
X1981.241a	Miniature doll's tortoise tiara	
X1981.227	Miniature doll's fruit basket	
X1981.239a-g	Miniature red doll's trunk and fittings Measured trunk only	
X2001.88	Printed cotton	
59.20.4	Summer evening cape	
59.20.3	Cape	
42.12.1	Border floral design, white	

Accession_no	Title	Country
FL78.21.1	Tablecloth	Italy
1982.126.8a-b	Pair of shoes	United States
37080.2	Fragment	Philippines
37080.1	Fragment	Philippines
37079.3	Fragment snowflakes	Philippines
37079.2	Cloth clear, with silver stripes	Philippines
37079.1	Cloth plain, off-white	Philippines
37078.6	Fragment peach color	Philippines
37078.5	Cloth (black stripes)	Philippines
37078.3	Cloth red stripes on tan	Philippines
37078.2	Cloth gray stripes with white squares	Philippines
37077	Fine hemp fiber cloth	Philippines
37076.2a-e	Cloth used for skirts and waists (five small fragments) measured the largest fragment	Philippines
37076.1	Cloth used for skirts and waists cream with red stripes	Philippines
37075.1	Cloth used to stiffen skirts (two pieces) b) yellow, with red and white stripes	Philippines
1980.9.2	Rug	Armenia
1980.9.13	Konaghend rug	Azerbaijan, Kuba
1980.9.11	Rug	Azerbaijan
1980.9.1	Prayer rug	Azerbaijan
52791	Beaded top of bag	
52782	Half of bag	England
52777	Sacrament bag	Italy
54476.1a-b	Wedding dress: waist and skirt	France
55181	Folding parasol blue with design on handle	France
1981.55.2a-b	Pair of wedding shoes(with dress 1981.55.1)	United States
43.21	Wedding dress :blue-pink	Great Britain
59.6.14a	Edging	France
39.10	Dress	
1984.98.3	Dress	United States
50997.1	Handkerchief scalloped edge	

Accession_no	Title	Country
50992	Child's dress: white	
50990	Basque-IMAGE SHOWS BACK	
71.22a-b	Pair of wedding slippers white with brown trim	
1984.35.2	Afternoon Dress	United States
1983.64.9a-b	Pair of sleeve ruffles	Belgium
1983.64.5	Edging	
T&D1962.115 a-b	Jacket and pants Chinese film costume, Fred Astaire	
FL78.48.1	Evening dress	
1979.51.1a-b	Evening jacket and dress	United States
1979.23.50	Handkerchief case orange	
1979.23.46	Belt black	
1979.23.39	Woman's handbag	
L83.78.35	Costume fragment	
L83.78.29	Open drawers	
L83.78.28	Open drawers	
66.44.4a-b	Pair of shoe trees in six parts	
48790	Bolero	Mexico
38594	Wedding bonnet	United States
50985	Woman's handbag	United States
50975a	Man's glove (one of pair - 50975a-b)	
78.2.1	Round tablecloth	United States
52603.3	Kerchief	
52603.2	Kerchief	
L83.62.3	Parasol cover	France
L82 8	Evening dress	
1983 52 40a b	Pair of cuffs	Belgium
1983.52.23	Edging, incomplete	
48530	Pillowcase: white	Spain
78.87.21a-e	Five insertions or edgings black	
78.87.10	Shawl: black	
51467	Cape black	

Accession_no	Title	Country
59.21.1b	Wedding dress: skirt (with a: bodice, c: collar) IMAGE WITH .1c	United States
59.21.1a	Wedding dress: bodice (with b: skirt, c: fichu) IMAGE WITH .1c	United States
1991.93.9	Cut-pile cloth	Zaire
1991.93.8	Cut-pile cloth	Zaire
1991.93.7	Cloth	Zaire
1991.93.6	Cloth	Democratic Republic of Congo
1991.93.18	Man's mantle	Nigeria
1991.93.17	Cloth	Zaire
1991.93.16	Cut-pile cloth	Zaire
1991.93.15	Cut-pile cloth	Zaire
1991.93.14	Cut-pile cloth	Zaire
1991.93.13	Cut-pile cloth	Zaire
1991.93.12	Cut-pile cloth	Zaire
1991.93.11	Cut-pile cloth	Zaire
1991.93.10	Cut-pile cloth	Zaire
26751	Half of a stole	Italy
25698	Border	
25544	Edging	Great Britain
25543	Edging	Great Britain
25078	Fragment floral pattern on beige	France
54.82.11	Bedcover	United States
38552	Collar	United States
46.29.1	Apron green	
1980.21.33a-b	Pair of long gloves: white	United States
1980.21.32a-b	Pair of long gloves :white	United States
46121.2	Embroidery sample - pocket?	United States
46405	Embroidered square neckerchief white floral pattern	Philippines
55016	Tea gown	

Accession_no	Title	Country
49697.2	Lace edging	Belgium
49674.1-5	Five handkerchiefs: measured #1 largest of the 5	
L86.33.5	Fan	
L86.33.4	Fan	
L86.33.3	Fan	
1987.37.2	Ceremonial cloth (pua kumbu)	Indochina
1982.19.5	Edging	France
1982.19.14	Edging	France
23695	Pillow case	United States
1982.68.21j-p	Seven spools of thread	France
54443.11	Child's hair ribbon	United States
R1179.8	Baby cap white with embroidered designs	
R1179.21	Green velvet pincushion	
R1179.17	Handkerchief embroidered	
42.9.5a-b	Mitts	
42.9.15.1	Dress fragment, blue and red plaid on white ground	

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000, are recommended by the curators, and are approved by the Director of Museums or his designee, pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

George R. Lawrence Company (American, active 1906)
San Francisco in Ruins, from Lawrence Captive Airship, 2000 Feet Above San Francisco Bay, Overlooking Water Front, May 28, 1906, 1906

Pierre Lombart (French, 1612 – 1682)
Charles I, King of Great Britain, France and Ireland, mid 17th century

Pierre Lombart (French, 1612 – 1682)
Oliver Cromwell, Lord Protector of Great Britain, France and Ireland, mid 17th century

Willem Isaaksz Swanenburg (Dutch, 1571 – 1638)
The Land Yacht of Prince Maurice of Nassau, 1652

Arthur E. Durham (English (?), active 1880)
Palate of the cellar Slug, ca. 1880

J. Robuchon (French, active late 19th century)
Paysages et Monuments du Poitou: Parthenay (Deux – Sèvres), Vue Prise sur le Thouet, Sous Le Pont de la Route Nationale, late 19th century

J. Burton (English, active mid 19th century)
Pen?????tham Bridge and the Ancient Ferry across the Rifth (?), Lancashire, 1862

Eduard-Denis Baldus (French, 1813 - 1882)
Amphitheatre d'Orange, ca. 1865

W.J. Day (English, active 1890)
Storm Clouds, Holes Bay, Poole from Studies on Land and Sea, ca. 1890

W.J. Day (English, active 1890)
Calm Evening, Poole Harbor from Studies on Land and Sea, ca. 1890

E. Taurines (French (?), active 1890)
Bhil Women Enjoying a Ride in a Horse-Drawn Carriage, ca. 1890

Isaiah West Taber (American, 1830 - 1912)
4042. Blossom of Spanish Bayonet (cactus) length 7 ft. 4 inches, S. Cal., late 19th century

Fernand Nadal (French, active late 19th century)
Untitled (Through the Porthole, Ocean and Sky), late 19th century

Fernand Nadal (French, active late 19th century)
Untitled (Porthole), late 19th century

Anonymous (French)
Museé d'Arles (Arc Triomphe), ca. 1860

Duc d'Orleans (French, active 19th century)
Untitled (View of Polar Ice Flow), late 19th century

Duc d'Orleans (French, active 19th century)
Untitled (View of Polar Landmass), late 19th century

Adolphe Braun (French, 1812 - 1877)
Untitled (Interior with Manufacturing Machinery), mid 19th century

Adolphe Braun (French, 1812 - 1877)
Untitled (Foliage and Flowers), mid 19th century

Anonymous (English)
Untitled (View of Saint Peters, Rome from across the Tiber River), ca. 1870

August Adolphe Bertsch (French, ca. 1820 - 1871)
Untitled (Parisian Buildings), ca. 1856

Anonymous (French)
Salon de 1866, Feuille No. I, Baader, Cicéri, Escallier, Flandrin, Grellet, Hapignies, Saint-Francous, Trébutien, 1866

Beth Howe (American, b. 1962)
A Structured Environment, 2003

Wes Mills (American, b. 1960)
Untitled, 2000

Andrea Way (American, b. 1949)
Joyride, 2002

Bob Percy (American, b. 1949)
Relax/Attention, 2003

Marco Maggi (Uruguay, b.)
Solar Plexi

Appendix C

Board of Trustees

Fine Arts
Museums of
San Francisco

de Young
Legion of Honor

September 11, 2003

Mr. Michael D. Ellzey
Chief Executive Officer
Golden Gate Park Concourse Authority
McLaren Lodge
501 Stanyan Street
San Francisco, CA 94117-1898

Dear Mr. Ellzey:

As you know, the building of the New de Young Museum in Golden Gate Park is proceeding on schedule with the opening planned for summer of 2005.

As our plans move forward, the Board of Trustees of the Fine Arts Museums of San Francisco recognizes that the construction of the underground parking facility is critical to the operation of the New de Young Museum. At a minimum, the pod in front of the New de Young Museum must be completed in time for the opening of the Museum.

Furthermore, the Board of Trustees is concerned that access to the New de Young Museum not be compromised. Access is vital in order for the Museum to reach its full potential to serve the community. Almost five years ago, the Board of Trustees at its October 15, 1998 meeting adopted the enclosed resolution supporting the efforts of the Concourse Authority to implement the Golden Gate Park Revitalization Act, as soon as possible, particularly those elements of the plan which guarantee access to the de Young Museum. Guaranteed access was the prerequisite for building a New de Young Museum in Golden Gate Park.

Recent efforts to restrict or eliminate vehicular traffic in the Concourse by special interest groups are a great concern to the Museums. The intent of Proposition J was to enhance access to the institutions while at the same time creating a "pedestrian oasis." We believe that the removal of above ground parking, traffic calming measures, additional pedestrian, bicycle and multi-use paths, and an increase in green space, will significantly reduce automobile traffic in the Concourse and establish a pedestrian oasis. It is absolutely imperative that all visitors to the Museum have drop-off access to the front of the New de Young. It was never the intent of Proposition J to diminish access to the institutions.

Administrative Offices
233 Post Street
San Francisco
CA 94108-5003

Tel 415.750.3600

www.thinker.org

The Golden Gate Park Concourse Authority is urged to expeditiously and fully implement the Golden Gate Park Revitalization Act.

Sincerely yours,

Diane B. Wilsey
President
Board of Trustees

Harry S. Parker III
Director of Museums

Enclosure

FINE ARTS MUSEUMS OF SAN FRANCISCO
Board of Trustees
October 15, 1998

Board Resolution 1273

Reaffirming the Commitment of the Board of Trustees to Build a New de Young Museum in Golden Gate Park

WHEREAS, The Board of Trustees at its meeting on January 15, 1998, recognizing the strong public sentiment for keeping the de Young Museum in Golden Gate Park and that time is of the essence, voted to modify Board Resolution 1238 to state its commitment to continue to pursue a solution that would allow the de Young Museum to reach its full potential to serve the community by rebuilding in Golden Gate Park with an underground parking facility and improved access by public transit; and

WHEREAS, Proposition J, the Golden Gate Park Revitalization Act, passed in June 1998 with 58.1% yes votes meeting the simple majority requirement for passage; and

WHEREAS, The Board of Supervisors of the City and County of San Francisco has taken administrative action to implement the provisions of Proposition J by authorizing the creation of the Concourse Authority; and

WHEREAS, The Recreation and Park Commission will consider setting aside all aspects of the Draft Golden Gate Park Master Plan which will now be subject to the Concourse Authority, and will consider implementation of the balance of the Draft Golden Gate Park Master Plan; and,

WHEREAS, The Executive Committee at its meeting on September 10, 1998 voted to recommend to the Board of Trustees that it take action at its October 15, 1998 meeting to support the efforts of the Concourse Authority to implement the Golden Gate Park Revitalization Act as soon as possible, particularly those elements of the plan which will guarantee access to the de Young Museum, and to support the implementation of the balance of the Draft Golden Gate Park Master Plan which will improve the health and vibrancy of Golden Gate Park; and

WHEREAS, The Executive Committee at its September 10, 1998 meeting further recommended that in view of these improvements to Golden Gate Park, the Board of Trustees take further action on October 15, 1998 to reaffirm its commitment to rebuilding a new de Young Museum in Golden Gate Park; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums does hereby support the efforts of the Concourse Authority to implement the Golden Gate Park Revitalization Act as soon as possible, particularly those elements of the plan which will guarantee access to the de Young Museum, and to support the implementation of the balance of the Draft Golden Gate Park Master Plan which will improve the health and vibrancy of Golden Gate Park; and, be it

FURTHER RESOLVED, That in view of these improvements to Golden Gate Park, the Board of Trustees reaffirms its commitment to rebuilding a new de Young Museum in Golden Gate Park.

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
October 9, 2003

Meeting Schedule

A. Executive Committee Meetings

	Date	Time	Location
2003	~~November 13, 2003~~	~~noon~~	~~6th Floor, 233 Post Street~~ / **canceled**
	December 11, 2003	noon	6th Floor, 233 Post Street
2004	Thursday, March 11	noon	6th Floor, 233 Post Street
	Thursday, May 13	noon	6th Floor, 233 Post Street
	Thursday, September 9	noon	6th Floor, 233 Post Street
	Thursday, November 11	noon	6th Floor, 233 Post Street
	Thursday, December 9	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

	Date	Time	Location
2003	October 9, 2003	3 p.m.	Board Room, Legion of Honor
2004	January 22, 2004	3 p.m.	Board Room, Legion of Honor
	April 8, 2004	3 p.m.	Board Room, Legion of Honor
	June 10, 2004	3 p.m.	Board Room, Legion of Honor
	October 14, 2004	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24–November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor
February 12, 2004	Tribal Arts Benefit
March 4, 2004	Opening of *Art Deco, 1910-1939*
March 16-19, 2004	Bouquets to Art

-- over --

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Recent Acquisitions of Artist Books*	09/06/03-01/18/04	Logan
Reverie and Reality: Nineteenth Century Photography of India from the Ehrenfeld Collection*	09/13/03-02/15/04	1-2
Degas Sculptures	10/18/03-01/18/04	B-E/Rosekrans
William Bailey Prints and Drawings*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
Art Deco, 1910-1939	03/06/04-07/04/04	19-14, A-F/ Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All
American Accents (to Charleston, West Virginia)*	04/02/03-06/20/04	
Textile Rotation*	05/01/04-10/31/04	3/9/9c/hall-case
Helnwein*	07/17/04-11/14/04	1
Courtly Art of the Ancient Maya*	09/04/04-01/02/05	A-F/Rosekrans
American Accents (to Athens, Georgia)*	10/20/04-01/03/05	

FINE ARTS MUSEUMS OF SAN FRANCISCO

Board of Trustees
October 9, 2003

I. Calling of the Meeting to Order – Diane B. Wilsey, President

A meeting of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, October 9, 2003, in the Board Room of the Legion of Honor, Lincoln Park, San Francisco. A quorum was present that being one-third of the number of Trustees in office. The meeting was called to order at 3:15 p.m.

President Wilsey presided; Mrs. Gough acted as Secretary.

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II. Calling of the Roll

The following Trustees were present:

Del M. Anderson
Cheryl H. Bancroft
Alvin H. Baum, Jr.
Shelby W. Bonnie
T. Robert Burke
Barbara B. Carleton
Iris S. Chan
Marion Moore Cope
Molly Murphy Crowley
Richard P. Essey
Richard H. Finn
Morgan Flagg
Karen B. Francois
Dr. Rupert Garcia
George Hecksher
Diane B. Lloyd-Butler, Vice President/Marketing and Communications
Nion McEvoy
J. Alec Merriam, Vice President
Marianne H. Peterson
Shelagh Rohlen, Vice President/Annual Support
Randolph R. Scott, Vice President/Audience Development and Civic Affairs
Burl A. Toler, Sr.
Trevor D. Traina
Nancy Willis
Diane B. Wilsey, President

On motion, duly seconded and carried unanimously, the following Trustees were excused:

Arlene Ackerman
Constance Goodyear Baron
Barnaby Conrad III
Harrison S. Fraker, Jr.
John A. Friede
Richard N. Goldman
Nancy B. Hamon
Jacqueline Hoefer
Beverly James
Stephen L. Johnson
William R. Kimball
Nancy McBean
Lorna F. Meyer
Josie Mooney
Robert P. Morrow III
Joy Ou
Michael H. Podell
Louise H. Renne
Jeanne Robertson
George Saxe
Vivian Fei Tsen
Carlos Villa
Lonna Wais
David Winton

The following ex-officio Trustees were unable to be present:

Mayor Willie L. Brown, Jr.
John Murray, President, Recreation and Park Commission

Other Trustees in attendance were:

Leonard E. Kingsley
Sylvia Kingsley
Gail Merriam

Report of the President – Diane B. Wilsey

A. Consideration and Possible Action to Approve the Minutes of the September 11, 2003 Executive Committee Meeting

There being no discussion among the Trustees or members of the public, the minutes of the September 11, 2003 meeting of the Board of Trustees, having been mailed in advance to all Trustees, were unanimously approved.

B. Consideration and Possible Action to Approve the Report of the Acquisitions Committee of The Fine Arts Museums Foundation of September 22, 2003 Including Accepting the Works of Art Acquired through Purchase, Donation, and Bequest as Gifts to the Fine Arts Museums of San Francisco; Approving One Work of Art Acquired Through Purchase and One Gift of Art as Gifts to The Fine Arts Museums Foundation for Loan to the Fine Arts Museums of San Francisco; Approving the Resolution to Accession Seven Works of Art and Sell Fifty-Three Works of Art on Loan to the Fine Arts Museums of San Francisco in Accordance with the California Abandoned Property Status; and Approving the Works of Art Recommended for First Step Deaccessioning – J. Alec Merriam, Chair, Acquisitions Committee of The Fine Arts Museums Foundation

1. Purchases – Acceptance of Gifts of Works of Art from The Fine Arts Museums Foundation

Chair Merriam reported that the Acquisitions Committee at its September 22nd meeting recommended the purchase of a painting by Joan Brown, Untitled (Noel and Bob the Dog), 1964. The Acquisitions Committee authorized the Director of Museums to submit a purchase proposal to the dealer and to finalize funding negotiations to acquire this painting. The Acquisitions Committee also recommended a commissioned work of art for the sculpture garden of the New de Young Museum. [Skyspace] by James Turrell, a chamber with a geometric occulus open to the sky, will be completed in 2005 prior to the opening of the New de Young. Seed money for this commissioned light sculpture was provided by the Friends of New Art; funds will be raised for the construction and installation costs. These two works of art are listed as Items 1 and 2 on page 1 of Appendix I of these minutes.

In addition, one work of European art, Scent Bottle, ca. 1750; six works of art for the Prints and Drawings Department including Home: 605 O'Farrell Street, San Francisco and Heartease, Menlo Park, 1880, by Eadweard Muybridge; and one Textile, Girl's dress, late 19th – early 20th century; listed as Items 3 through 10 on page1 of Appendix I of these minutes, were also recommended for purchase. A motion was made and seconded to approve and accept the purchases listed as Items 1 through 10 on page1 of Appendix I of these minutes as gifts to the Museums offered by The Fine Arts Museums Foundation. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve and accept these purchases as gifts of art from The Fine Arts Museums Foundation.

2. Gifts Offered to the Museums

Chair Merriam reported on the following gifts: a) a collection of twenty-nine teapots by notable ceramic artists; b) a gift of 38 works on paper; c) seven kilims from Turkey, Anatolia, d) "La Multirobe K" Puzzle Dress with storage box, France, ca. 1970; e) Ceremonial Robe (*chijiri)*, Japan, Hokkaido, Ainu people; and f) Rain cape, ca. 1890, from China. A motion was made and seconded to approve and accept the gifts offered to the Museums. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve and accept the gifts

offered to the Museums by The Fine Arts Museums Foundation, listed on pages 2 through 7 of Appendix I of these minutes.

3. Bequest of Three Works on Paper Offered to the Museums

The Board of Trustees expressed sincere appreciation to the decedent for the generous bequest of the following three works on paper: a) Katydid Lane, early 20th century by Frederick Childe Hassam; b) Moscow, 1925, by Diego Rivera; and c) Untitled (Kremlin, Moscow), 1928, by Diego Rivera. A motion was made and seconded to approve and accept this bequest. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to accept the bequest of these three works on paper offered to the Museums by The Fine Arts Museums Foundation, listed on page 8 of Appendix I of these minutes.

4. Loan of Two Works of Art from The Fine Arts Museums Foundation to the Fine Arts Museums of San Francisco

The Board of Trustees voted unanimously to accept the loan of works of art from the Fine Arts Museums Foundation to the Fine Arts Museums of San Francisco, listed on page 9 of Appendix I of these minutes.

5. Resolution to Accession Seven Works of Art and Sell Fifty-Three Works of Art in Accordance with the California Abandoned Property Statute

Upon the recommendation of the Acquisitions Committee, a motion was made and seconded to approve the resolution to accession seven works of art and sell fifty-three works of art in accordance with the California Abandoned Property Statute. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve the resolution on page 10 of Appendix I of these minutes.

6. First Step Deaccessioning

A motion to approve first step deaccessioning was made and seconded for the works of art listed on page 11 of Appendix I of these minutes as follows: a) American Art, first step, 5 paintings and 1 decorative arts object; and b) Textiles, first step, 679 objects. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to approve first step deaccessioning for the works of art listed on page 11 of Appendix I of these minutes.

7. Purchases Reported for the Record

These objects are listed on pages 12 through 14 of Appendix I of these minutes.

Chair Merriam introduced the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended September 22, 2003 Report of the Acquisitions Committee of The Fine Arts Museums Foundation, including approving works of art acquired through purchase, donation, and bequest as gifts from The Fine Arts

Museums Foundation; approving one work of art acquired through purchase and one gift of art as gifts to The Fine Arts Museums Foundation for loan to the Fine Arts Museums of San Francisco; approval of the resolution to accession seven works of art and sell fifty-three works of art on loan to the Fine Arts Museums of San Francisco in accordance with the California Abandoned Property Status; and approval of the works of art recommended for first step deaccessioning.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1446**.

C. Consideration and Possible Action to Adopt a Resolution Honoring Diane Buchanan and Alfred Spalding Wilsey for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Diane Buchanan and Alfred Spalding Wilsey Court in the New de Young Museum

President Wilsey acknowledged with gratitude the generosity of many donors in support of the New de Young Museum in Golden Gate Park. The building of the New de Young Museum is proceeding on time and is approximately at the mid-point in the construction schedule. In accordance with the Museums' donor recognition policy, it is important at this time to recognize donors who have made significant gifts to the New de Young Museum and to name certain spaces in the Museum in their honor.

Mr. Parker read the following resolution honoring Diane Buchanan and Alfred Spalding Wilsey:

WHEREAS, The building of the New de Young Museum in Golden Gate Park is the highest institutional priority of the Board of Trustees; and

WHEREAS, The Museums have called upon individuals, deeply committed to philanthropy and the public good, to achieve the ambitious Capital Campaign goal to fund the New de Young Museum through private sources; and

WHEREAS, Diane Buchanan and Alfred Spalding Wilsey have generously provided funds for the main court in the New de Young Museum; and

WHEREAS, The prominent main court at the heart and core of the New de Young Museum is a grand public space offering views of the galleries and an orientation to the entire New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees, in accordance with the Museums' donor recognition policy, does hereby name the Diane Buchanan and Alfred Spalding Wilsey Court of the New de Young Museum in honor of Diane Buchanan and Alfred Spalding Wilsey; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to Diane Buchanan and Alfred Spalding Wilsey for their extraordinary generosity and leadership in support of the New de Young Museum, which will enhance the cultural

opportunities presented to the citizens of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees expressed heartfelt appreciation to Diane Buchanan and Alfred Spalding Wilsey with a round of applause and voted unanimously to adopt the above resolution as **Board Resolution 1447**.

D. Consideration and Possible Action to Adopt a Resolution Honoring Bernard and Barbro Osher for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Barbro Osher Sculpture Garden of the New de Young Museum

President Wilsey advised that, in accordance with the Museums' donor recognition policy, Bernard and Barbro Osher have made a significant gift to the New de Young Museum, and it is proposed that the Sculpture Garden of the New de Young Museum be named in honor of Barbro Osher. She read the following resolution.

WHEREAS, The building of the New de Young Museum in Golden Gate Park is the highest institutional priority of the Board of Trustees; and

WHEREAS, The Museums have called upon individuals, deeply committed to philanthropy and the public good, to achieve the ambitious Capital Campaign goal to fund the New de Young Museum through private sources; and

WHEREAS, Bernard Osher has generously provided funds in honor of Barbro Osher for the New de Young Museum sculpture garden; and

WHEREAS, The sculpture garden will provide for the display of significant works of sculpture in a natural setting; now, therefore, be it

RESOLVED, That the Board of Trustees, in accordance with the Museums' donor recognition policy, does hereby name the Barbro Osher Sculpture Garden of the New de Young Museum in honor of Barbro Osher; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to Bernard and Barbro Osher for their extraordinary generosity and leadership in support of the New de Young Museum, which will enhance the cultural opportunities presented to the citizens of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees expressed heartfelt appreciation to Bernard and Barbro Osher and voted unanimously to adopt the above resolution as **Board Resolution 1448**.

E. Consideration and Possible Action to Adopt a Resolution Honoring Bernard and Barbro Osher for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Bernard and Barbro Osher Wing in the New de Young Museum

President Wilsey advised that, in accordance with the Museums' donor recognition policy, Bernard and Barbro Osher have made an additional, significant gift to the New de Young Museum, and it is proposed that a wing in the New de Young Museum be named in their honor. She read the following resolution.

WHEREAS, The building of the New de Young Museum in Golden Gate Park is the highest institutional priority of the Board of Trustees; and

WHEREAS, The Museums have called upon individuals, deeply committed to philanthropy and the public good, to achieve the ambitious Capital Campaign goal to fund the New de Young Museum through private sources; and

WHEREAS, Bernard and Barbro Osher have generously provided funds for a wing in the New de Young Museum; and

WHEREAS, The wing will provide for the display of significant works of 20th and 21st century art; now, therefore, be it

RESOLVED, That the Board of Trustees, in accordance with the Museums' donor recognition policy, does hereby name the Bernard and Barbro Osher Wing in the New de Young Museum in honor of Bernard and Barbro Osher; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to Bernard and Barbro Osher for their extraordinary generosity and leadership in support of the New de Young Museum, which will enhance the cultural opportunities presented to the citizens of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees expressed heartfelt appreciation to Bernard and Barbro Osher and voted unanimously to adopt the above resolution as **Board Resolution 1449**.

F. Consideration and Possible Action to Adopt a Resolution Honoring Mary Ann and Steven MacGregor Read for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the Mary Ann and Steven MacGregor Read Family Gallery in the New de Young Museum

President Wilsey advised that, in accordance with the Museums' donor recognition policy, Mary Ann and Seven MacGregor Read have made a significant gift to the New de Young Museum, and it is proposed that a gallery in the New de Young Museum be named in their honor. She read the following resolution.

WHEREAS, The building of the New de Young Museum in Golden Gate Park is the highest institutional priority of the Board of Trustees; and

WHEREAS, The Museums have called upon individuals, deeply committed to philanthropy and the public good, to achieve the ambitious Capital Campaign goal to fund the New de Young Museum through private sources; and

WHEREAS, Mary Ann and Steven MacGregor Read have generously provided funds for a gallery in the New de Young Museum; and

WHEREAS, The gallery will provide for the display of significant works of American Art; now, therefore, be it

RESOLVED, That the Board of Trustees, in accordance with the Museums' donor recognition policy, does hereby name the Mary Ann and Steven MacGregor Read Family Gallery in the New de Young Museum in honor of Mary Ann and Steven MacGregor Read; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to Mary Ann and Steven MacGregor Read for their extraordinary generosity and leadership in support of the New de Young Museum, which will enhance the cultural opportunities presented to the citizens of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees expressed heartfelt appreciation to Mary Ann and Steven MacGregor Read and voted unanimously to adopt the above resolution as **Board Resolution 1450**.

G. Consideration and Possible Action to Adopt a Resolution Honoring William and Gretchen Kimball for Their Generosity in Support of the New de Young Museum in Golden Gate Park and Naming the William and Gretchen Kimball Gallery in the New de Young Museum

President Wilsey advised that, in accordance with the Museums' donor recognition policy, William and Gretchen Kimball have made a significant gift to the New de Young Museum, and it is proposed that a gallery in the New de Young Museum be named in their honor. She read the following resolution.

WHEREAS, The building of the New de Young Museum in Golden Gate Park is the highest institutional priority of the Board of Trustees; and

WHEREAS, The Museums have called upon individuals, deeply committed to philanthropy and the public good, to achieve the ambitious Capital Campaign goal to fund the New de Young Museum through private sources; and

WHEREAS, William and Gretchen Kimball have generously provided funds for a children's gallery in the New de Young Museum; and

WHEREAS, The gallery will provide a space in the New de Young Museum to coordinate and promote the various elements of the Museum's important education program for children and their families; now, therefore, be it

RESOLVED, That the Board of Trustees, in accordance with the Museums' donor recognition policy, does hereby name the William and Gretchen Kimball Gallery in the New de Young Museum in honor of William and Gretchen Kimball; and, be it

FURTHER RESOLVED, That the Board of Trustees expresses its lasting gratitude to William and Gretchen Kimball for their extraordinary generosity and leadership in support of the New de Young Museum, which will enhance the cultural opportunities presented to the children of San Francisco and the Bay Area for generations to come.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees expressed heartfelt appreciation to William and Gretchen Kimball and voted unanimously to adopt the above resolution as **Board Resolution 1451**.

H. Report on Recent Developments Regarding the Plans to Build the New de Young Museum in Golden Gate Park

1. Report on the New de Young "Topping Off" Celebration on October 18, 2003, Generously Sponsored by Union Bank of California

President Wilsey advised that this matter would be addressed as part of the Board of Trustees meeting of the Corporation of The Fine Arts Museums, immediately following this meeting.

2. Status Report on the Concourse Authority Underground Parking Facility and Impact on the Opening of the New de Young Museum in Golden Gate Park

At the request of President Wilsey, Trustee T. Robert Burke provided a status report on the Concourse Authority Underground Parking Facility. Trustee Burke is a member of the Board of Directors of the Music Concourse Community Partnership (MCCP), a non-profit public benefit corporation formed and existing for the primary purpose of funding, designing, constructing and operating the underground parking facility.

Trustee Burke reported that the underground parking facility project is comprised of two underground garages, each holding 400 cars on two levels. The north and south garages would serve the New de Young Museum and California Academy of Sciences, respectively. An equivalent number of surface parking spaces (800) would be eliminated, thus improving conditions above ground. The financing of the underground parking facility will be accomplished through private contributions and a bond issue; there is no public financing involved in the construction of the garage.

Planning for the garage project is moving forward. The San Francisco Planning Commission certified the Final Environmental Impact Report (FEIR) on July 24, 2003. The Board of Supervisors held an appeal hearing on the FEIR on September 16, 2003 and voted to uphold the certification decision of the Planning Commission. On October 14, 2003, the Golden Gate Park Concourse Authority is expected to take action to approve a lease with the City pertaining to the space under the Concourse bowl, which

will allow the construction to proceed. The lease is scheduled to be submitted to the Board of Supervisors for approval at its meeting on October 22, 2203. If the Board of Supervisors takes action to approve the lease document, all necessary approvals will have been obtained in order for the construction to begin.

Site mobilization and shoring and excavation are scheduled for 2004. The project would then proceed with foundation and structural work, interior finishing, and ultimate completion planned to be in time for the opening of the New de Young Museum in 2005.

Trustee Burke was thanked for his report.

3. Report on the Letter to the Golden Gate Park Concourse Authority Dated September 11, 2003 Emphasizing the Critical Importance of Access to the New de Young Museum in Golden Gate Park

President Wilsey emphasized the critical importance of the underground parking facility to the operation of the New de Young Museum. At a minimum, the north garage pod in front of the Museum must be completed in time for the opening of the Museum in mid-2005.

Access to the New de Young has been a long-standing concern of the Board of Trustees. It was noted that almost five years ago, the Board of Trustees at its October 15, 1998 meeting adopted a resolution supporting the efforts of the Concourse Authority to implement the Golden Gate Park Revitalization Act (Proposition J), as soon as possible, particularly those elements of the plan which guarantee access to the de Young Museum. It was pointed out that guaranteed visitor access was the prerequisite for building a New de Young Museum in Golden Gate Park.

Recent efforts by special interest groups to restrict or eliminate vehicular traffic in the Concourse is a concern. It was clarified that the intent of Proposition J was to enhance access to the de Young Museum and the California Academy of Sciences while at the same time creating a "pedestrian oasis." The removal of above ground parking, traffic calming measures, additional pedestrian, bicycle and multi-use paths, and an increase in green space, will serve to significantly reduce automobile traffic in the Concourse and establish a pedestrian oasis.

President Wilsey reported that the appended letter was sent to Michael Ellzey, Chief Executive Officer of the Golden Gate Park Concourse Authority. It states the critical importance of access to the New de Young Museum in Golden Gate Park and particularly emphasizes that visitor drop-off access to the front of the New de Young is imperative. At its meeting on September 11, 2003, the Executive Committee was firm in its support of the content of the letter.

I. Report on the Cancellation of the November 13, 2003 Meeting of the Executive Committee

President Wilsey reported that the November 13, 2003 meeting of the Executive Committee has been canceled.

IV. Director's Report – Harry S. Parker III

A. Presentation on Planning for the American Art Galleries in the New de Young Museum – Timothy Anglin Burgard, Curator of American Art

At the request of Mr. Parker, Timothy Anglin Burgard, Curator of American Art, presented plans for the American Art galleries in the New de Young Museum. Mr. Burgard noted that as the construction of the building moves forward, planning for the installation of works of art inside the New de Young Museum continues. The American Art galleries will feature paintings from the pre-1900 Rockefeller Collection by George Caleb Bingham, John Singleton Copley, John Singer Sargent, and others. The 20th and 21st century collection includes major works by artists such as John Marin, Richard Diebenkorn, Claes Oldenburg, Mark Rothko, Robert Motherwell, and Willem de Kooning.

Mr. Burgard noted that the American Art collection now includes an equal number of pre-1900 and 20th-21st century works . Approximately one-third of the paintings to be exhibited in the New de Young Museum have been acquired since 1988. The New de Young Museum will represent the unique character and history of the de Young Museum, the art of the Bay Area and California, and the Museum's national and international aspirations.

Two scale models of the Colonial gallery and the trompe l'oeil gallery, with scaled images of the works of art planned for each gallery, were viewed. The ability to generate groupings of images of works of art to scale, through the use of the Museums' collections database, has been instrumental in the planning of the galleries. The Colonial gallery includes works by John Singleton Copley, Benjamin West, and Edward Trumbull, as well as an array of decorative arts including a 17th century Marshfield low chest, a Chippendale Philadelphia high chest, and an 1800 chest of drawers. The trompe l'oeil gallery features works by John Frederick Peto and William Michael Harnett, The historical collections will be viewed in second floor galleries where the wood floors, wall colors, and decorative arts casework are reflective of the 19th century. In the American Art galleries on the main level, stone pavers and white walls are more sympathetic to the works of art created most especially by post-World War II artists.

B. Consideration and Possible Action to Approve Documents Granting Certain Easements, Licenses or Other Property Rights Which May Be Necessary to Facilitate the Construction, Operation and Location of a Parking Facility Under the Golden Gate Park Music Concourse Because Such Parking Facility May Encroach on Property Under the Jurisdiction of the Fine Arts Museums of San Francisco

Mr. Parker recalled that the Board of Trustees at its June 26, 2003 meeting adopted a resolution authorizing the Director of Museums to develop and negotiate documents granting certain easements, licenses or other property rights, which may be necessary to facilitate the construction, operation and location of a parking facility under the Golden Gate Park Music Concourse. This action was necessary because the rectangular garage located under the front lawn of the New de Young Museum on

Teagarden Drive may encroach on property under the jurisdiction of the Fine Arts Museums.

At the request of Mr. Parker, Deborah Frieden, Director of the New de Young Museum Project, presented a schematic illustrating the garage pods in front of the New de Young Museum and the California Academy of Sciences, a tunnel connecting the two parking pods, and a tunnel to Tenth Avenue, the primary entrance to the underground parking facility. The tunnel entrance and most of the north pod are situated on property under the jurisdiction of the Fine Arts Museums of San Francisco (FAMSF). In the garage plan, the south moat wall of the New de Young Museum will be removed and replaced with an underground parking garage wall. On the surface of the de Young grounds, three air intake grills will be installed, as well as an exhaust stack near a berm of existing tall trees in close proximity to John F. Kennedy Drive, where street noise and car exhaust are already present.

Deputy City Attorney Virginia Elizondo presented the appended executive summary of the Reciprocal Easement between the Fine Arts Museums and the Music Concourse Community Partnership (Attachment 1). The easement agreement is a companion document to the lease between the Golden Gate Park Concourse Authority and the City for the space under the Concourse bowl. The term of the agreement is concurrent with the thirty-five year term of the lease. Through the agreement, FAMSF will provide MCCP: a) the right to use, operate, maintain, inspect, and repair the underground parking facility, including the exhaust stacks, air intake facilities, ventilation tunnels and shafts on FAMSF property; b) vehicular ingress and egress to the 10th Avenue entry tunnel and any portions of the connector tunnel that may be located on FAMSF property; and c) pedestrian ingress, egress and access to the Museum walkway between the underground parking facility and the Museum.

The MCCP will provide FAMSF: a) the right to reasonable approval of plans for the underground parking structure that will either affect the Museum structure, the Museum walkway, or be visible on the surface of FAMSF property; b) a permanent support easement for the forecourt foundation wall; c) a non-exclusive right to use the underground parking facility including the Museum pathway and the connector tunnel; and d) reasonable protections against interference by the operation of the underground parking facility with the operations of the Museum. Any easement granted to MCCP shall not unreasonably interfere with the use and operation of FAMSF property, and MCCP shall assume any liability and shall indemnify FAMSF, and any of its tenants, for any damage associated with the construction and operation of the underground parking facility.

Mr. Parker introduced Deputy City Attorney Kate Stacy, who reviewed the proposed resolution, which reiterates the authority previously granted to the Director of Museums to negotiate and enter into all Easement Documents to facilitate the location, construction and operation of the underground parking facility. Ms. Stacy advised that the Board of Trustees in approving the proposed resolution would also act to adopt by reference the California Environmental Quality Act (CEQA) findings, previously approved by the Concourse Authority. On July 24, 2003 by Motion No. 16620, the San Francisco City Planning Commission adopted findings related to the certification of the FEIR for the Golden Gate Park Concourse Authority projects, located between the California Academy

of Sciences and the New de Young Museum (appended as Attachment 2). The Concourse Authority adopted the CEQA findings (appended as Attachment 3) on August 12, 2003 when it approved the Final Environmental Impact Report (FEIR) for the underground parking facility. Ms. Stacy pointed out that CEQA law applies to any discretionary decision by a public body to approve any portion of a project. The Board of Trustees, therefore, in approving the easement document, which permits the underground parking facility to be built, is required to consider the environmental consequences and adopt the CEQA findings.

The following resolution authorizing the Director of Museums to negotiate and enter into all Easement Documents to facilitate the location, construction, and operation of the underground parking facility, and adopting the CEQA findings pertaining to the underground parking facility, was introduced:

WHEREAS, The voters of the City and County of San Francisco approved an initiative ordinance, known as Proposition J on June 2, 1998, called the "Golden Gate Park Revitalization Act of 1998" (S.F. Administrative Code Appendix 41) (the "Act") authorizing, among other things, the construction of an underground parking facility containing approximately 800 parking spaces, associated entrances/exits, and related improvements under the Music Concourse area of Golden Gate Park (the "Facility"); and

WHEREAS, The Act authorized the Golden Gate Park Concourse Authority (the "GGPCA") to construct and operate the Facility; and

WHEREAS, The Facility will be located on properties under the jurisdiction of the GGPCA and the Recreation and Park Commission ("RPC"), and the Fine Arts Museums of San Francisco ("FAMSF"); and

WHEREAS, The Music Concourse Community Partnership ("MCCP") is a nonprofit public benefit corporation formed and existing for the primary purpose of funding, designing, constructing and operating the Facility; and

WHEREAS, A Ground Lease will be executed between GGPCA, RPC and MCCP to provide for the construction and operation of the Facility located on the property under the jurisdiction of GGPCA and RPC; and

WHEREAS, A reciprocal easement agreement (the "Easement") between FAMSF and MCCP is necessary to authorize the construction and operation of the Facility on property under the jurisdiction of FAMSF, as summarized in Attachment 1; and

WHEREAS, On July 24, 2003, the Planning Commission, by Motion No. 16620, certified the Final Environmental Impact Report ("FEIR") for the Golden Gate Concourse Authority Projects, which include the Facility, related surface improvements, and Transportation Implementation Plan elements (the "Authority Projects"). A copy of said motion is on file with the Secretary of the Fine Arts Museums Board of Directors ("FAM Board") and is incorporated herein by reference; and

WHEREAS, The FEIR files and other related departmental files have been available for review by this Board and the public. The Planning Department files are available at

1660 Mission Street, the FAM Board files are available at 233 Post Street, 6th Floor, and the Board of Supervisors files are available at City Hall, Clerk's Office, 1 Dr. Carlton B. Goodlett Place. Those files are part of the record before this Board and are incorporated by reference herein; and

WHEREAS, In reliance on said FEIR certification, the GGPCA, in Resolution No. 03-001 (approved on August 12, 2003): 1) adopted findings in accordance with the California Environmental Quality Act (California Public Resources Code Section 21000 et seq.) ("CEQA") and the CEQA Guidelines (Title 14, California Code of Regulations §§ 15000 et seq.) ("CEQA Guidelines"); 2) approved the Authority Projects; and 3) found such Projects consistent with the Golden Gate Park Master Plan and Concourse Special Area Plan. A copy of said resolution and its associated attachments are on file with the Secta.y of the FAM Board and such documents are incorporated herein by reference; and

WHEREAS, Since the GGPCA action on August 12, 2003, there have been no substantial project changes, no substantial changes in project circumstances, and no new information of substantial importance that would alter the environmental conclusions in the FEIR and necessitate the preparation of a subsequent environmental impact report pursuant to CEQA Guideline section 15162; and

WHEREAS, FAMSF desires to enter into an Easement Agreement and any related documents with MCCP, as described herein, and any additions, amendments, and/or modifications thereto, and any exhibits, opinions, memoranda or other documents related thereto ("Easement Documents"), to be approved as to form by the City Attorney; now, therefore, be it

RESOLVED, That for purposes of this action, this Board adopts the CEQA findings, including the mitigation monitoring and reporting program, set forth in GGPCA Resolution No. 03-001 as its own, and this Board finds that the mitigation measures cited therein are within the jurisdiction of GGPCA or other City agencies and such measures have been, can and should be adopted and implemented by such other agencies; and, be it

FURTHER RESOLVED, That the Director of the Museums is hereby authorized to negotiate and enter into all Easement Documents, to facilitate the location, construction, and operation of the Facility.

In response to a question raised by Trustee Baum, Mr. Parker pointed out that the Board of Supervisors approves the parking rates to be charged in any city-owned parking facility. On motion, duly seconded, there was no further discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1452**.

C. Consideration and Possible Action to Adopt a Resolution Acknowledging Funding Expended by the Corporation of The Fine Arts Museums During the Period April 1 through June 30, 2003

Mr. Parker advised that the City's Sunshine Ordinance requires the Fine Arts Museums to disclose the amount and source of all gifts received. He presented the

following resolution, which acknowledges funding expended by the Corporation of The Fine Arts Museums for the period April 1 through June 30, 2003:

WHEREAS, The Corporation of The Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco and to serve as the developer of the New de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of $3,914,964 expended by the Corporation of The Fine Arts Museums for operations and $20,865,267 for the New de Young Museum in Golden Gate Park during the period April 1 through June 30, 2003.

A motion was made and seconded to adopt the resolution. There was no discussion among Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1453.**

D. Consideration and Possible Action to Adopt a Resolution Acknowledging That No Bequests of Funds Were Received by the Fine Arts Museums of San Francisco During the Period April 1 Through June 30, 2003

In accordance with the City's Sunshine Ordinance, bequests received by the Fine Arts Museums must also be disclosed. Mr. Parker introduced the following resolution acknowledging that no bequests of funds were received by the Museums during the period April 1 through June 30, 2003:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge that no bequest of funds were received during the period April 1 Through June 30, 2003.

On motion, duly seconded, there was no discussion among the Trustees. There was no public testimony. The Board of Trustees voted unanimously to adopt the above resolution as **Board Resolution 1454**.

E. Update on the City Budget

Mr. Parker reported that due to lower than projected hotel tax revenues, the Museums took two mid-year budget cuts last fiscal year. Hotel tax revenues are currently the sole source of City support for the Museums. For the new fiscal year, which began July 1, 2003, the beginning of an economic recovery and its impact on hotel tax proceeds is being tracked closely.

F. Current and Future Exhibits

At the request of Mr. Parker, Krista Davis, Director of Exhibitions and Curator of *Degas Sculptures*, discussed the exhibition, which opens at the Legion of Honor on October 18th and runs through January 18, 2004. *Degas Sculptures* presents an

opportunity to view in a single exhibition all 73 bronze sculptures by the French impressionist master Edgar Degas. The exhibition explores an aspect of the work of this painter and sculptor whose innovative compositions, skillful drawing, and perceptive analysis of movement made him one of the late 19th-century masters of modern art. This particular collection comes from the Museu de Arte de São Paulo, Brazil, and is one of only four complete sets of the artist's bronzes in the world. The exhibition also addresses the process by which the sculpted figures were posthumously cast in bronze. Mr. Parker noted that although posthumous casts generally sell for less than lifetime casts, they are accepted in the art world as original and valid works of art. The exhibition catalogue, Degas Sculptures: Catalogue Raisonné of the Bronzes, co-edited by Anne Pingeot, Musée d'Orsay curator and Degas scholar, was distributed to the Trustees.

V. Public Comment

Members of the public may address the Board of Trustees on items not on the agenda that are within the subject matter jurisdiction of the Fine Arts Museums of San Francisco. Speakers may address the Board for up to three minutes; the President or the Board of Trustees may limit total comments to thirty minutes. Public comment was received from the following individuals:

Tomasita Medál – Recalled her position paper previously submitted to the Board of Trustees, and strongly urged changes in staffing and Board membership to reflect the diversity of San Francisco. She stated that the committee to plan for the New de Young, the Acquisitions Committee, and the Nominating Committee do not include a Trustee of color. Trustees of color are asked to speak before the Board of Supervisors but are not members of these committees. The price of one Andy Warhol painting could purchase many works by distinguished artists of color. Ms. Medál concluded her remarks by stating that thirty percent of the population of San Francisco is comprised of Asian/Pacific Islanders.

Adrián Arias, Video Artist – Proposed the creation of an annual Latin American art event at the Fine Arts Museums involving local, established and emerging Latin American artists. This would be a venue to show Latin American art. Collections are important but usually have one point-of-view, one aestheticism, and one sensibility. He presented a video of the Mission Cultural Center for Latino Arts to Mr. Parker.

Patricia Rodrigues, Gallery Director and Curator, Mission Cultural Center for Latino Arts – Invited Trustees to attend the *Dia de los Muertos: The Passions of the Departed* exhibition from November 2 – 26, 2003 at the Mission Cultural Center, 2868 Mission Street, San Francisco. Encouraged Trustees to make the connection with the vibrant Latino community. She curates twelve exhibitions a year, works with 600-800 artists in all varieties of exhibitions involving AIDS, the handicapped, children, youth, women, and seniors. As a City organization, she urged the Museums to consider a permanent exhibition, which will speak directly to diversity and ethnicity in this community.

There was no further public comment.

VI. Meeting Schedule, Future Events and Current and Future Exhibits

A. Executive Committee Meetings

	Date	Time	Location
2003	~~November 13, 2003~~	~~noon~~	~~6th Floor, 233 Post Street~~ / **canceled**
	December 11, 2003	noon	6th Floor, 233 Post Street
2004	March 11	noon	6th Floor, 233 Post Street
	May 13	noon	6th Floor, 233 Post Street
	September 9	noon	6th Floor, 233 Post Street
	November 11	noon	6th Floor, 233 Post Street
	December 9	noon	6th Floor, 233 Post Street

B. Board of Trustees Meetings

	Date	Time	Location
2003	October 9, 2003	3 p.m.	Board Room, Legion of Honor
2004	January 22, 2004	3 p.m.	Board Room, Legion of Honor
	April 8, 2004	3 p.m.	Board Room, Legion of Honor
	June 10, 2004	3 p.m.	Board Room, Legion of Honor
	October 14, 2004	3 p.m.	Board Room, Legion of Honor

C. Future Events

Date	Event
October 15-17, 2003	National Council Meeting
October 16, 2003	Opening of *Degas Sculptures*
October 18, 2003	New de Young "Topping Off" Ceremony
October 24–November 2, 2003	Museum Associates Trip to Mexico
December 10, 2003	An Elegant Evening in the Court of Honor, Legion
February 12, 2004	Tribal Arts Benefit
March 4, 2004	Opening of *Art Deco, 1910-1939*
March 16-19, 2004	Bouquets to Art

D. Current and Future Exhibitions (*Exhibitions organized by FAMSF)

Title	Date	Gallery
Textile Rotation*	05/03/03-10/26/03	3/9/9c/hall case
Recent Acquisitions of Artist Books*	09/06/03-01/18/04	Logan
Reverie and Reality: Nineteenth Century Photography of India from the Ehrenfeld Collection*	09/13/03-02/15/04	1-2
Degas Sculptures	10/18/03-01/18/04	B-E/Rosekrans

William Bailey Prints and Drawings*	10/18/03-02/08/04	F
American Accents (to Winterthur, Delaware)*	10/30/03-01/27/04	
Textile Rotation*	11/01/03-04/25/04	3/9/9c/hall case
Art Deco, 1910-1939	03/06/04-07/04/04	19-14, A-F/ Rosekrans
Anderson Print Rotation*	03/20/04-07/04/04	1
Bouquets to Art	03/16/04-03/19/04	All
American Accents (to Charleston, West Virginia)*	04/02/03-06/20/04	
Textile Rotation*	05/01/04-10/31/04	3/9/9c/hall-case
Helnwein*	07/17/04-11/14/04	1
Courtly Art of the Ancient Maya*	09/04/04-01/02/05	A-F/Rosekrans
American Accents (to Athens, Georgia)*	10/20/04-01/03/05	

VII. **Adjournment - Diane B. Wilsey, President**

There being no further business, President Wilsey adjourned the meeting at 4:25 p.m.

Respectfully submitted,

Judy Gough
Executive Secretary

Note: These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which the matters were considered.

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Appendix I

FINE ARTS MUSEUMS OF SAN FRANCISCO

Acquisitions Committee of
The Fine Arts Museums Foundation

September 22, 2003

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Fine Arts Museums of San Francisco
Acquisitions Committee of
The Fine Arts Museums Foundation
September 22, 2003

PURCHASES

American Art

1. Joan Brown (American, 1938 – 1990)
   Untitled (Noel and Bob the Dog), 1964
   Pending finalization of funding by the Director of Museums

2. Commissioned Work of Art for the New de Young Museum:

   James Turrell (American, b. Los Angeles, 1943)
   [Skyspace], completion in 2005

European Art

3. St. James (Girl in a Swing) Factory, London, England
   Scent Bottle, ca. 1750

Prints and Drawings

4. Eadweard Muybridge (English, 1830 – 1904)
   Home: 605 O'Farrell Street, San Francisco and Heartease, Menlo Park, 1880

5. Yamamoto Shunkyo (Japanese, 1871 – 1933)
   Jumping Carp, 1926

6. George Stubbs (English, 1724 – 1806)
   A Horse Frightened by a Lion, 1788

7. George Stubbs (English, 1724 – 1806)
   A Horse Attacked by a Lion, 1788

8. Kathe Kollwitz (German 1867 – 1945)
   Tod, Frau und Kind, 1910

9. Various American artists
   Autograph Etchings of American Artists, 1859

Textiles

10. Uzbekistan, Turkoman people, Tekke Tribe
    Girl's dress, late 19th - early 20th century

GIFTS OFFERED TO THE MUSEUMS

American Art

Various artists
Teapots
Collection of 29 teapots

Ruth Gikow (American, 1915 – 1982)
Battle at Fort Dix, 1969

Prints and Drawings

www.waronpoverty.org (English, active 20th century)
Greed Kills (War on Want: Fighting Global Poverty, 2002

Lala Deen Dayal (indian, 1844 - 1905)
Archduke Ferdinand of Austria in India, 2002

David Lance Goines (American, b. 1945)
Berkeley – Albany YMCA: 100 Years, 1903-2003, 2003

David Lance Goines (American, b. 1945)
The Bridge to the Future: San Francisco, 2012, U.S. Bid City, 2002

David Lance Goines (American, b. 1945)
White Oak, Livermore, California, 2002

David Lance Goines (American, b. 1945)
Chez Panisse Café and Restaurant: Thirty-First Birthday, 2002

David Lance Goines (American, b. 1945)
Berkeley Mills: East West Furniture Design, 2002

David Lance Goines (American, b. 1945)
Crowden School: Celebrating 20 Years, 1983 - 2003, 2002

David Lance Goines (American, b. 1945)
Resurgens Orthopaedics, 2003

Herbert Rose Barraud (English, 1845 – 1896)
John Ruskin, late 19th century

Marshall Mather (English (?), active 1903)
John Ruskin: His Life and Teaching, 5th Edition, 1903

William Hogarth (British, 1697 – 1764)
John Wilkes, Esq., ca. 1763

William Hogarth (British, 1697 – 1764)
Masquerade Ticket, mid 18th century

Leo Holub (American, b. 1916)
Frank Lobdell and Model "Brenda", late 20th century

Leo Holub (American, b. 1916)
Imogen Cunningham on My Back Porch, 1972

Imogen Cunningham (American, 1883 – 1976)
Jan Holub, 1972

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Imogen Cunningham (American, 1883 – 1976)
Michael Holub, 1966

Bisson Freres (French, active 1840 – 1900)
Interior View (Salle XIX), Exposition Universelle, 1867 Paris, ca. 1867

Bisson Freres (French, active 1840 – 1900)
Exterior View (Hydroplastic Sculpture), Exposition Universelle, 1867 Paris, ca. 1867

Paul Iribe (French, active 1934)
Parlons Francais, 1934

Matta (Roberto Sébastian Antonio Echaurren Matta), (Chilean, 1911- 2002)
Matta: Septiembre-Octubre, 1983

Craig Attebury (American)
Richard, 2000

Manuel Ayaso (Spanish (?), b. 1934)
Home de Sagres, 1970

Manuel Ayaso (Spanish (?), b. 1934)
The Possessed Fisherman, 1977

Manuel Ayaso (Spanish (?), b. 1934)
After Goya's The Dream of Reason Produces Monsters, 1985

Manuel Ayaso (Spanish (?), b. 1934)
During Holy Week, 2000

Manuel Ayaso (Spanish (?), b. 1934)
Los Modelos, 2001

George Wesley Bellows (American, 1882 – 1925)
Portrait of a Man, ca. 1923

Michael Bergt (American, 1956 -)
Todd Standing, 2001

Victoria Carlson (American)
When Girls Go Bad, 2002

Dennis Culver (American)
Homage to Perplexiquit (Teaching the Corn Dog), 1972

Randall Diehl (American)
Untitled Still Life (Branch in Glass Jar), 1976

Guy Pene DuBois (American, 1884 – 1958)
Lavengro, early 20th century

Fred Gardner (American, 1880 – 1952)
The Smoker, ca. 1927

William Glackens (American, 1870 – 1938)
We Don't Care about H , the Help Talk Much, an original illustration for the Saturday Evening Post, early 20th century

William Glackens (American, 1870 – 1938)
Plugged Horse Chestnuts at Old Patty's Cat, an original illustration for the Saturday Evening Post, early 20th century

C. DeWitt Hardy (American, 1940 -)
Nude on Couch, 1985

Bill Haveron (American)
Downhome Dialectics, June 26, 2002, Ft. Worth, TX, 2002

Robert Henri (American, 1865 – 1929)
Seated Nude, early 20th century

Robert Henri (American, 1865 – 1929)
Dear Shinn…a portion of an illustrated letter to Everett Shinn, 1904

George Luks (American, 1866 – 1933)
Untitled Study of People Walking Around A Table, ca. 1920

George Luks (American, 1866 – 1933)
Six Heads and a Figure, early 20th century

Stanton Macdonald-Wright (American, 1890 - 1973)
Santa Monica, 1921

Jan Matulka (American, 1890 – 1972)
Head of Christ, ca. 1925

Jan Matulka (American, 1890 – 1972)
Village Landscape, 1935

Richard Merkin (American, b. 1938)
Auto Portrait, 1983

Kaname Miyamoto (Japanese-American, b. 1891)
Adam and Eve, ca. 1930

Jerome Myers (American, 1867 -)
The Studio, 1916

Willard Ayer Nash (American, 1898 - 1942)
Seated Woman, 1929

Koo Schadler (American)
Study of Liza with Shasta Daisy, 2002

Judith Schaechter (American)
XYZ Hatchery, 1990

Everett Shinn (American, 1876 – 1953)
Study of Heads, (Old) Olympic Theater, 14 St & 3rd Ave, NY City, 1906

Everett Shinn (American, 1876 – 1953)
Two Men Talking at a Table, 1951

John Sloan (American, 1871 - 1951)
Woman in a Chair, ca. 1930

Robert Smithson (American, 1938 - 1973)
Necessity, 1961

Luis Udo Uribe (American)
Portrait I, 2002

Abraham Walkowitz (American, 1880 - 1965)
Isadora Duncan, ca. 1911

Jerome Paul Witkin (American, b. 1939)
A Painted Head, Final Study for the Anita M. Portrait, 1973 - 1974

Melissa Zink (American)
The Solitary Descent of a Metaphysician, 1986

Edward Ruscha (American, b. 1937)
Hollywood/Vine from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Laurel Canyon/Ventura Boulevard from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Pacific Coast Highway/Ventura Boulevard from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Pico/Sepulveda from the Petro Plots Suite, 2001

Edward Ruscha (American, b. 1937)
Bow-Tie Palm Springs from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Teardrop from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Screwhead from the Series Bow-Tie Landscapes, 2003

Edward Ruscha (American, b. 1937)
Bow-Tie Rivet from the Series Bow-Tie Landscapes, 2003

Textiles

Peru, Colonial Period
Poncho, late 18- early 19th century

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim

Turkey, Anatolia
Kilim, 17th century

France, ca. 1970
"La Multirobe K" Puzzle Dress with storage box

Japan, Hokkaido, Ainu people
Ceremonial Robe (*chijiri*)

China
Rain cape, ca. 1890

Turkey, 19th century
Child's jacket, 19th century

BEQUEST OF THREE WORKS ON PAPER OFFERED TO THE MUSEUMS

Prints and Drawings

Frederick Childe Hassam (American, 1859 – 1935)
Katydid Lane, early 20th century

Diego Rivera (Mexican, 1886 – 1957)
Moscow, 1925

Diego Rivera (Mexican, 1886 – 1957)
Untitled (Kremlin, Moscow), 1928

**LOAN OF WORKS OF ART FROM
THE FINE ARTS MUSEUMS FOUNDATION TO THE
FINE ARTS MUSEUMS OF SAN FRANCISCO**

American Art

Claes Oldenburg (American, b. 1929)
Coosje van Bruggen (American, b. 1942)
Cooridor Pin Blue, 1999

European Art

18 Works of Art from a Collection (European Art, 8 works; American Art, 4 works; and Prints and Drawings, 6 works)

**RESOLUTION TO ACCESSION SEVEN WORKS OF ART
AND SELL FIFTY-THREE WORKS OF ART
IN ACCORDANCE WITH THE
CALIFORNIA ABANDONED PROPERTY STATUTE**

WHEREAS, Seven works of art listed on Attachment A and fifty-three works of art listed on Attachment B represent loans to the Fine Arts Museums of San Francisco or The Fine Arts Museums Foundation made over twenty-five years ago; and

WHEREAS, California Civil Code Section 1899 adopted in 1983 established that any object left in the possession of a museum for over twenty-five years with no action taken by the owner to recover the property, or to declare their intent to preserve ownership of the property, will be considered abandoned property and will become the property of the museum; and

WHEREAS, The Associate Curator of Textiles reviewed the sixty works of art and determined that seven objects were suitable for the Museums' permanent collection and recommended to the Director of the Museums that the seven abandoned works of art be accessioned into the permanent collection; and

WHEREAS, The Associate Curator of Textiles determined that fifty-three objects were not suitable for the Museums' permanent collection and recommended to the Director of the Museums that the fifty-three abandoned works of art be sold; and

WHEREAS, The Director of Museums approved the recommendation of staff and recommended to the Acquisitions Committee that the seven abandoned objects be accessioned into the permanent collection and fifty-three abandoned objects be sold: and

WHEREAS, The Acquisitions Committee at its September 22, 2003 meeting accepted the Director's recommendation; now, therefore, be it

RESOLVED, That the Boards of Trustees of The Fine Arts Museums Foundation, and the Fine Arts Museums of San Francisco upon the recommendation of the Acquisitions Committee, do hereby authorize the Director of Museums to accession the seven abandoned works of art listed on Attachment A, and to sell the fifty-three abandoned works of art listed on Attachment B, which represent loans to the Fine Arts Museums of San Francisco or The Fine Arts Museums Foundation made over twenty-five years ago, in accordance with California Civil Code Section 1899.

Accession_no	Title	Country
L8365	Chasuble	Chile
L9396.6.3a-b	Pair of shoes. Part of Worth ensemble.	France
L9817.4	Reticule	
L9817.3	Miser bag, fish-shape	
L9817.11	Woman'sdrawstring handbag	
L9817.1	Miser bag, fish-shape	
L5593	Masonic apron with red border	France

Acquisitions Committee, September 22, 2003
FAMSF Board of Trustees, October 9, 2003

Accession_no	Title	Country
L6391.2	One of a pair of bracelets	England
L9734.2-3	white kidskin gloves(with wedding dress .1)	United States
L47.2.2	Baby's petticoat Artist No.: Donor No.: 8806 Constance A. Meeks	United States
L47.2.11	Band	
L6383.1-2	Two embroidered ornaments; one as three-leaf clover, the other as grapes	England
L9723b	Part of handle (with parasol: L9723a)	
L9775.6	Collar	France
L6581	Collar	England
L6580	Collar	England
L6578	Collar with scalloped edge	England
L6572	Narrow collar(matches cuffs L6569a-b)	England
L6569a-b	Pair of cuffs(matches collar L6572)	England
L6567a-b	Jabot pieces	England
L6560	Handy pocket or chatelaine	England
L6559	Woman's embroidered handbag	England
L6542	Parasol	England
L6538.1-3	Three crowns for baby bonnets	England
L6530	Scarf(lappets)	England
L6391.1	One of a pair of bracelets	England
L6380.2	Collar	England
L6380.1	Collar	England
L6378	Large medallion	England
L6370	Veil or collar	England
L9817.9	Necklace	
L9817.8	Miser bag	
L9817.7	Woman's handbag	
L9817.10	Woman's drawstring handbag	
L9734.6	Wedding shoes	United States
L47.2.7a-b	Pair of booties	
L47.2.5	Baby shirt	

Acquisitions Committee, September 22, 2003
FAMSF Board of Trustees, October 9, 2003

Accession_no	Title	Country
L47.2.4	Baby's shirt sleeveless	
L47.2.13	Ribbon fragments(2 same)	
L47.2.10	Handkerchief, woven plaid	
L5608	Napkin	United States
L5601	Sewing case with many patterns(housewife)	United States
L5595	Sampler	United States
L9600	Shawl, black net	Spain
L8398	Woman's handbag with stag	Switzerland
L7368a-b	Pair of slippers	United States
L9679.1	Evening bag	United States
L9678.6	Cap	United States
L9678.10	Cap	United States
L9677.3a-b	Pair of undersleeves	United States
L9677.2a-b	Pair of undersleeves	United States
L9677.1a-b	Pair of evening undersleeves	United States
L9675.2a-b	Wedding slippers	Great Britain
L9675.1a-b	Wedding slippers	France
L9672.1	Shawl, brown	
L9671.1	Dolman	United States
L9670	Baby's saque with long flared sleeves	
L9404.2	Afternoon dress	
L9178.2	Italian lace	Italy
L9178.1	Italian lace	Italy

DEACCESSIONING

American Art – First Step

See Appended List (5 Paintings; 1 Decorative Arts Object)

Textiles – First Step

See Appended List (679 Objects)

AMERICAN ART DEACCESSION CANDIDATES
BOARD OF TRUSTEES ACQUISITIONS COMMITTEE MEETING
FIRST-STEP-9/22/03

PAINTINGS-(5)

Attributed to Frank Duveneck (1848-1919)
John Pettie, not dated

Edward Melcarth (1914-1995)
Coney Island, ca. 1950

Joseph Raphael
The Town Crier and His Family, 1905

Bryan Wilson (1927-2002)
A Turn of My Head and Quickly, Too Quickly, I am Gone, 1970

Bryan Wilson (1927-2002)
Aleutian Geese, 1965

DECORATIVE ARTS (1)

Unidentified artist
Mirror, ca. 1830

TEXTILES - First Step Deaccessioning (25 Pages)

Accession_no	Title	Country
2396.2	One of two pieces: velvet applique red Donor No: 4493 Name: California Midwinter International Exposition	Spain
X1989.190.4	One of 50 dress fragments: of silk, cotton etc.	
55244	Fringe, fragment Donor No: 3525 Name: Julia (Mrs. Gustave) Brenner	UNKI
x71.41.481	Necklace of small white seashells	
1980.72.1	Bonnet -black	UNIT
53883.3	Embroidered square (three birds, flowers, cat, butterfly, and flowers)	CHIN
3818	Fan	FRAN
1981.216b	satin doll's skirt(with blouse a)	
1981.216a	satin doll's blouse with lace detail(with b, doll's skirt)	
53885.2	Embroidery	CHIN
53876.7	Embroidery	CHIN
1986.13	Cover (cicim)	Turkey
X2003.1268	Hat trimmings	
FL81.140.4	Baby's receiving blanket	
50415	Jacket black lace	France
55.22.4	Handkerchief	
55377.3	Ornamental comb	
3529	Bookmark with words and music of "The Star Spangled Banner"	United States
1983.59.2	Basque blue and black	United States
56.16a-b	Pair of ice skates	United States
45945.1-2	TWo pieces of point de gaze	
44.39.9a-b	Pair of baby's mittens beige	
1980.45.122.6	Fan, flower carts	Japan
1980.45.119a	Eleven bracelets	Turkey
1984.72.9.3	Necklace (one of three - 1984.72.9.1-3)	
1984.72.9.2	Necklace (one of three - 1984.72.9.1-3)	
1984.72.9.1	Necklace (one of three - 1984.72.9.1-3)	

Accession_no	Title	Country
1984.72.8a-c	Pin and earring set measured: pin only	Norway
1984.72.6.9	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.8	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.7	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.6	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.5	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.4	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.3	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.2	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.12	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.11	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.10	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.6.1	Bracelet (one of twelve - 1984.72.6.1-12)	India
1984.72.5	Bracelet with pendants and finger rings	India
1984.72.4	Bib (part of costume): floral design on white	
1984.72.3	Shell necklace	
1984.72.2	Dress (Mu-mu)	United States
1984.72.17a-b	Pair of finger cymbals	
1984.72.16	Necklace with scarab pendant	Egypt
1984.72.15.6	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.5	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.4	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.3	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.2	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.15.1	Bracelet (one of six - 1984.72.15.1-6)	
1984.72.14	Ornament with miniature shoe	Turkey
1984.72.13	Miniature shoe ornament: white, pink and green stones	Turkey
1984.72.12a-b	Two bracelets with bells	
1984.72.11	Cross pendant	

Accession_no	Title	Country
1984.72.10a-b	Pair of finger cymbals	India
1980.45.9a-b	Dress (dirndl) and apron	Germany
1980.45.99a-b	Pair of shoes : black	
1980.45.98	Top hat	
1980.45.97	Multi-colored imitation fur boa	
1980.45.96	Headdress	
1980.45.95	Hat : pointed top, green and yellow strap	
1980.45.94	Hat: pointed top, blue ribbon	
1980.45.93	Hat : green, twine chin strap	
1980.45.92.2	Hat :wide-brimmed	
1980.45.92.1	Hat: wide-brimmed	
1980.45.91.2	Hat	
1980.45.91.1	Hat	
1980.45.90	Hat: tall crown, purple diagonal stripes	Puerto Rico
1980.45.8a-b	Skirt and petticoat	Yugoslavia
1980.45.89	Shawl	
1980.45.88	Blouse	
1980.45.87	Bag with shoulder strap	
1980.45.86	Belt	
1980.45.85.1-2	Two wrappers black	
1980.45.84	Shawl	
1980.45.83a-b	Pair of slippers with tassels	
1980.45.82.4	Necklace multi-colored, pendant	Kenya
1980.45.82.3	Necklace multi-colored, circular	Kenya
1980.45.80	Short sleeved shirt	
1980.45.7a-b	Dress and sash	Uganda
1980.45.79a-c	Head cloth (keffiyeh) and ropes (agal)	Saudi Arabia
1980.45.78	Skull cap	China

Accession_no	Title	Country
1980.45.77	Fly whisk	
1980.45.76	Shawl	
1980.45.75	Cone-shaped hat black	
1980.45.74	Hat	
1980.45.73	Hat	
1980.45.72	Hat round, black	
1980.45.71	Fez, red with black tassel	Pakistan
1980.45.70	Hat: purple with yellow embroidery and gold coins	
1980.45.6d	Necklace(with outfit a-c)	Holland
1980.45.6a-c	Blouse, skirt, and apron(with necklace d)	Holland
1980.45.69	Cap	
1980.45.68	Scarf	
1980.45.67.2	Hat	
1980.45.67.1	Hat	
1980.45.66	Hat black	
1980.45.65	Hat	
1980.45.64	Ribbon green	
1980.45.63	Headband	
1980.45.62	Headband	
1980.45.61	Cap	
1980.45.60	Hat with tassel	
1980.45.5c	Stick pin(with blouse and skirt a-b)	Peru
1980.45.5a-b	Blouse and skirt(with stick-pin c)	Peru
1980.45.59	Cone-shaped hat	
1980.45.58	Hat with brown stripes	
1980.45.57	Hat (half?)	
1980.45.56	Cap with coins	
1980.45.55	Hat	
1980.45.54	Cap red	
1980.45.53	Hat with openwork crown	
1980.45.52	Necklace twenty-one strings: 2 necklaces (long and short) measured: lngst necklace	

Accession_no	Title	Country
1980.45.51a-e	Necklace, pair of earrings, pin, and belt measured: pin only	Thailand
1980.45.49	Bracelet	South Africa
1980.45.48	Necklace	South Africa
1980.45.47	Man's prayer beads with red tassel	Egypt
1980.45.45.1-20	Twenty bracelets	India
1980.45.44.2	Bracelet with bells	India
1980.45.44.1	Bracelet with bells	India
1980.45.43a-b	Pair of bracelets	
1980.45.42.4	Bracelet	
1980.45.42.3	Bracelet	
1980.45.42.2	Bracelet	
1980.45.42.1	Bracelet	
1980.45.41	Necklace	Iran
1980.45.40	Strand of beads	Liberia
1980.45.4	Poncho	Peru
1980.45.39a-c	Top, skirt, and stole	
1980.45.38a-c	Blouse, dress (dirndl), and scarf	Norway
1980.45.37a-b	Two petticoats	
1980.45.36a-c	Tunic, shawl, and scarf	
1980.45.35	Skirt	
1980.45.34b	Apron /skirt(with tunic a)	Romania
1980.45.34a	Blouse/tunic(with apron b)	Romania
1980.45.33e	Necklace with pendant(with ensemble a-d)	Greece
1980.45.33a-d	Two blouses, jacket, and skirt(with necklace e)	Greece
1980.45.32a	Cross pendant necklace(with ensemble a-c)	Ethiopia

Accession_no	Title	Country
1980.45.32a-c	Dress, stole, and belt(with jewelry d)	Ethiopia
1980.45.31a-c	Jacket, skirt, and belt	Peru
1980.45.30f	Pair of bracelets(with ensemble a-c, e)	Lebanon
1980.45.30e	Necklace with cross pendant(with ensemble a-c, f)	Lebanon
1980.45.30a-c	Robe, scarf, and belt(with jewlry e, f)	Lebanon
1980.45.3	Caftan: black	Iraq
1980.45.2d	Twenty-five bracelets(with dress a, and earrings b-c)	Iraq
1980.45.2b-c	Pair of earrings(with dress a)	Iraq
1980.45.2a	Dress(with jewelry b-c and d)	Iraq
1980.45.29.5	Crocheted hat	Egypt
1980.45.29.4	Felt hat with tassel	Egypt
1980.45.29.3	Round hat with embroidery	Egypt
1980.45.29.2	Round hat with tassel black with embroidery	Egypt
1980.45.29.1	Caftan (see hats .2-5)	Egypt
1980.45.28c-d	Bracelet, necklace and pair of earrings(with caftan a-b) measured: bracelet	Egypt
1980.45.28a-b	Caftan and slip(with jewelry c-d)	Lebanon
1980.45.27f	Necklace: red(with ensemble a-e)	Poland
1980.45.27a-e	Blouse, vest, skirt, apron, and petticoat(with necklace f)	Poland
1980.45.26a-d	Sari, bodice (choli), underbodice, and underskirt	India
1980.45.25	Jacket	Turkey
1980.45.24e	Man's hat(with ensemble a-d)	Turkey
1980.45.24a-d	Jacket, pants, belt, and bag(with hat e)	Turkey
1980.45.23c	Hat(with vest and pants a-b)	Turkey
1980.45.23a-b	Vest and pants(with hat c)	Turkey
1980.45.22d	Handbag(with ensemble a-c, earrings e-f)	Guatemala

Accession_no	Title	Country
1980.45.22a-c	Top, skirt and scarf(with handbag d, earrings e-f)	Guatemala
1980.45.21n	Wig	Japan
1980.45.21m	Wig	Japan
1980.45.21g-l	Four fans, a book, and a pair of hair ornaments (chop stix) measured: book only	Japan
1980.45.21a-f	Kimono, obi with pad, and three scarves	Japan
1980.45.20a-b	Caftan and scarf	Syria
1980.45.19a-c	Caftan, headcloth, and sash	Israel
1980.45.18c	Scarf (with blouse a, dirndl b, apron d)	Bulgaria
1980.45.18b	Dirndl(with blouse a, scarf c, apron d)	Bulgaria
1980.45.18a	Blouse(with dirndl b, scarf c, apron d)	Bulgaria
1980.45.17	Caftan	Israel
1980.45.16	Caftan	Israel
1980.45.15a-c	Kimono, under kimono, and pants	Japan
1980.45.14c	Belt(with robe a, scarf b, jewelry .4 and .5)	Lebanon
1980.45.14b	Scarf(with robe a, belt c, jewelry .4 and .5)	Lebanon
1980.45.14a	Robe(with scarf b, belt c, jewelry .4 and .5)	Lebanon
1980.45.148a-b	Two wrappers	
1980.45.147	Striped apron	
1980.45.146	Apron	
1980.45.145	Petticoat	
1980.45.143f	Skirt	China
1980.45.143e	Pants	China
1980.45.143c	Blouse: short-sleeved blouse with slit sides	China
1980.45.143b	Blouse	China
1980.45.143a	Apron	China
1980.45.142	Pouch bag	
1980.45.141	Asian doll dressed in kimono	

Accession_no	Title	Country
1980.45.140.6	Scarf	
1980.45.140.5	Scarf	
1980.45.140.4	Scarf	
1980.45.140.3	Scarf	
1980.45.140.2	Scarf	
1980.45.140.1	Scarf	
1980.45.14.5	Cross pendant necklace(with ensemble .14a-c and .4)	Lebanon
1980.45.14.4	Bracelet(with ensemble .14a-c and .5)	Lebanon
1980.45.13e	Bonnet (with ensemble a-d)	Hungary
1980.45.13a-d	Blouse, vest, skirt, and apron(with bonnet e)	Hungary
1980.45.139.2	Rigid fan	China
1980.45.139.1	Rigid fan	China
1980.45.138a-b	Top and skirt	
1980.45.137	Shirt	
1980.45.136	Apron	Hungary
1980.45.135.2	Hair ornament	Japan
1980.45.135.1	Hair ornament	Japan
1980.45.134.2	Apron	Germany
1980.45.134.1	Apron	Germany
1980.45.133	Blouse	Colombia
1980.45.132	Blouse	Colombia

Accession_no	Title	Country
1980.45.131a - f	Band/belt and five scarves	
1980.45.130.2	Headcord (egal)-assoc. with .1	
1980.45.130.1	Headcord (egal)-assoc. with .2	
1980.45.129	Scarf :very small	Russia
1980.45.128	Striped apron	Norway
1980.45.127.3	Head cloth (kaffich)	
1980.45.127.2	Head cloth (kaffich)	
1980.45.127.1	Head cloth (kaffich)	
1980.45.126	Embroidered hat white birds on gold and green	China
1980.45.125.3	Multi-colored shawl	
1980.45.125.2	Multi-colored shawl	
1980.45.125.1	Multi-colored shawl	
1980.45.123b - c	Gaucho whip and lariat (measured whip only)	Argentina
1980.45.123a	Gaucho belt	Argentina
1980.45.122.5	Fan, brise measured with fan closed	Japan
1980.45.122.4	Fan measured: with fan closed	Japan
1980.45.122.3	Fan, brise measured: with fan closed	Japan
1980.45.122.2	Fan measured with fan closed	Japan
1980.45.122.1	Fan measured: with fan closed	Japan
1980.45.121	Black doll with pink diaper	
1980.45.12	Caftan	Israel

Accession_no	Title	Country
1980.45.11c	Bracelet(with blouse and skirt a-b)	Panama
1980.45.11a-b	Blouse and skirt(with bracelet c)	Panama
1980.45.119b	Pair of earrings	Turkey
1980.45.118a-b	Pair of woman's high-heeled sandals	
1980.45.117a-b	Pair of clogs	Holland
1980.45.116a-b	Pair of black sandals	
1980.45.115a-b	Pair of sandals	
1980.45.114a-c	Necklace, headband, and belt measured: belt only	Syria
1980.45.113a-b	Pair of sandals	
1980.45.112a-d	Pair of sandals and tabis (socks)	Japan
1980.45.111a-e	Pair of boots with socks and covers	Japan
1980.45.110a-b	Pair of sandals with silver straps	Egypt
1980.45.10a-b	Chemise and skirt	Romania
1980.45.109a-b	Pair of slippers	
1980.45.108a-b	Pair of clogs	China
1980.45.107a-b	Pair of red shoes	China
1980.45.106a-b	Pair of red shoes	Hungary
1980.45.105a-b	Pair of gold shoes	
1980.45.104a-b	Pair of gold shoes	Lebanon

Accession_no	Title	Country
1980.45.103a-b	Pair of black shoes	
1980.45.102a-b	Pair of gold and black shoes	
1980.45.101a-b	Head rope (agal) and head scarf (keffiyeh)	Saudi Arabia
1980.45.100a-b	Pair of black shoes	
1980.45.1	Caftan	Lebanon
1980.45.7c-e	Three bracelets(with dress/sash a-b) measured: lrgst bracelet	
1980.45.31e	Hat red with muti-colored top(with ensemble a-c, jewelry d)	Peru
1980.45.31d	Two bracelets and brooch(with ensemble a-c) measured: lrgst bracelet	Peru
1980.45.22e-f	Pair of earrings(with ensemble a-c, handbag d)	Guatemala
X2001.262	Necklace: with fishes and coins	
X1989.759a-b	Caftan and slip	
X1989.758	Hat	
X1989.757	Hat	Pakistan
X1989.756a-b	Pair of necklaces silver; 1980.45.--group	Hungary
54816	Woman's belt	France
54813.1	Fragment	
54809.23	Cope	France
48786a-b	Pair of woman's shoes : purple with gold trim, white six petal design	Algeria
S47.2	Parasol green brocade with black lace over-layer	
X2001.935	Blue fringed corded silk scarf, pink, green, black, beige stripes	
53800.1	fragment	Iran
X71.98	Half of a square shawl	Great Britain
55235.1	Fragment	Portugal
53886.1	Embroidery	China
53885.1	Embroidery	China
53877.2	Fragment of embroidery	China
51802.158	Fragment	Italy

Accession_no	Title	Country
53807.65	Fragment	
53800.14	Brocade	India
53773.1	Headband	Israel
X1989.682.5	Fragment	
X1989.682.4	Fragment	
55198	Jacket	United States
54486.2	Child's shawl ?	United States
54486.1	Head scarf (fascinator)	United States
54484	Ribbon	
54482a-b	Pair of woman's gloves	France
54480.5a-b	Pair of woman's shoes	
1985.90.5a-b	Pair of Boots	Mongolia
6485	Umbrella	
2396.1	Fragment: one of two pieces: textile red, with yellow and red fringe, possibly from a chasuble	Spain
2354.3	Mandarin cap: , blue with embroidered brown flowers	China
2354.2	Mandarin cap: , faded purple with purple button	China
2354.1	Mandarin cap :black with gold button	China
2300.1a-b	Pair of slippers	
FL81.66.4	Belt	United States
44030.1	Woman's waist: green with pink lining	Philippines
44029	Trinket case, beaded	Philippines
50525.1	Stocking bag or miser purse	
50497	Scarf : multi-colored stripes with black tassel trim	
50488	Lappet	France
1980.62.15	Baby cap	
X71.102	Shawl , circular pattern	India
78.81.36	Necklace: blue and red bands and geometric pattern	Mexico
78.81.29	Magic bracelet or necklace? (rosario)	Mexico
74.3.44	Face of a coca bag (ch'uspa)	Peru
74.3.43	Coca bag (ch'uspa) "	Peru
74.3.33	Fragment of a coca bag (ch'uspa)	Peru

Accession_no	Title	Country
74.3.22	Mummy head or mask? white human figure with black hair on beige	Peru
74.3.20	Textile fragment, probably from a garment	Peru
52.25.4a-b	Summer afternoon dress: bodice and skirt	United States
42.27.2	Japanese Wig	
53.42.99	Skirt panel (sarong)	Indonesia
53.42.97	Skirt panel (kain panjang)	Indonesia
53.42.95	Skirt panel (sarong)	Indonesia
53.42.94	Skirt panel (sarong)	Indonesia
53.42.93	Skirt panel (sarong)	Indonesia
53.42.91	Skirt panel (sarong)	Indonesia
53.42.82	Skirt panel (sarong)	Indonesia
53.42.67	Ceremonial skirt panel (dodot) -PHOTOGRAPH BOTH SIDES	Indonesia
53.42.55	Skirt panel (kain panjang)	Indonesia
53.42.54	Skirt panel (kain panjang)	Indonesia
53.42.114	Head cloth (iket)	Indonesia
CPL1450.54	Panel-matches CPL1449.54	
44081.2	Rose point lace	
44083.1	Sleeve ruffle	
44082.1	Edging	
58.18.4	Carriage parasol black	
59.48.4a-b	Pair of woman's shoes: ivory	United States
9186a	Costume: bib? (complete costume: a-g)	Philippines
45.36.9a-b	Pair of woman's shoes :cream color	
1985.40.57a-b	Pair of woman's shoes	
1985.40.55a-b	Pair of woman's shoes: pale green	
78.68.3	Man's handkerchief	
24010	Chalice veil beige and yellow, with embroidered border	Philippines
48628	Child's dress: brown	United States
41276.2	Bag floral design with tower and red fringe	United States
41276.1	Bag	United States
1998.239.1	Velvet	France

Accession_no	Title	Country
1998.230.4a-b	Velvet	France
1998.230.5	Velvet	France
1986.96.2d	Dress bag	Italy
1982.14.6	Shawl, striped	India
1982.14.24	Fragments of a brocade:, pieced	Japan
52.38.30	Coca bag (ch'uspa) *	Peru
52.38.29	Coca bag (ch'uspa)	Peru
52.38.28	Coca bag (ch'uspa)	Peru
52.38.27	Coca bag (ch'uspa)	Peru
52.38.26	Coca bag (ch'uspa)	Peru
1982.53.7	Bonnet crown	
1982.53.16	Edging	Belgium
1985.95	Ceremonial cloth (pua kumbu)	British Borneo
1982.36.3	Camisole top band	
44396	Woman's handbag	
FL78.76.1	Open drawers	
78.53	Infant's dress	
1986.97	Rug	Turkey
54971a-c	Dress (with belt and tippet) with blue, white and metallic stripes measured dress only of 3 pieces	
X2001.744d	Bow from group (two rosettes, bow and sash -goes to a dress))	
X2001.744c	One rosette from group (two rosettes, bow and sash (goes to a dress))	
X2001.744b	One rosette from group (two rosettes, bow and sash (goes to a dress))	
1985.44.610a-b	Pair of woman's shoes	
1985.44.595a-b	Pair of woman's shoes: gold	
1985.44.568a-b	Pair of woman's shoes	France
1985.44.555a-b	Pair of woman's shoes	

Accession_no	Title	Country
1985.44.553a-b	Pair of woman's shoes	United States
1985.44.549a-b	Pair of woman's shoes :orange	Italy
1985.44.544a-b	Pair of woman's shoes : shocking pink	
1985.44.540a-b	Pair of woman's shoes	
1985.44.47	Underskirt	France
1985.44.455	Underdress: white, with front zipper	
1985.44.454	Underdress	
1985.44.255d	Suit:alternate blouse (with a,b,c: jacket, skirt, and blouse) sleeveless	United States
1985.44.255a-c	Suit: jacket with skirt, and blouse (also has additional blouse, see "d")	United States
1985.44.16	Half slip	
1985.44.115	Evening dress	United States
54124	Shoulder cape black	
55061	Shawl, mostly red	Great Britain
51.29.45	Slip	
44.21.7	Shawl: ivory	China
44.21.4	Mantilla: black	United States
44.21.3a	Dress :from set (2 seperate ties, b and c)	United States
X1989.368.5	One broken pronged tortoise shell hair pin from group of 10 various hair pins	
1934.3.251a	One of two drapery fragments	Italy
1934.3.38	Shawl fragment, dark green	China
1934.3.230a-c	Three fragments blue	France
1934.3.227	Curtain	Italy
1934.3.218	Length of voided velvet	Italy
1934.3.157	Veil	
40208	Woman's mourning handbag	
78.85.3	Shawl pin	

Accession_no	Title	Country
78.56.85	Tapestry purse (unassembled)	
78.56.72	Man's handkerchief white	
78.56.40	Man's handkerchief	
78.56.39	Man's handkerchief	
78.56.38d	Handkerchief with cutwork	
78.56.38c	Handkerchief	
78.56.38a	Handkerchief	
1981.53.21	Parasol	United States
46498a-b	Pair of ear muffs	Germany
1986.99.32	Cocktail dress	
49.27.4	Child's dress blue and brown	
26591	Brise fan	Philippines
40583a	Waist from dress (waist and skirt)	
1949.85	Fragment red	Italy
1949.77	Fragment: blue, orange, and green floral pattern	
1949.65	Fragment: gold, red, blue, and green	
1949.64	Fragment: mauve and green design on tan	
1949.61	Fragment: small floral sprays on cream	
1949.58	Fragment of an alb: green, pink, and blue floral pattern on cream	
67.26.9	Dolman black	
48133a-b	Pair of gloves :green	Denmark
54688.54	Textile fragment	Japan
54688.30	Panel : green and silver dragons, with multi-colored clouds on brown- PHOTOGRAPH BOTH SIDES	Japan
53846	Parasol black	France
56.35.6	Jacket	United States
56.35.30a-b	Pair of earrings	
56.35.25a-b	Suit: jacket and skirt	
56.35.24a-b	Pair of earrings	
56.35.17	Dress blue-gray, with blue beads	United States
1987.25.44a-b	Pair of open sandals: dark green and metallic pattern	France
41509a-b	Pair of shoes gray	

Accession_no	Title	Country
55013.4	Neckerchief : with green, yellow and red silk beading (double fringe)	
55013.2	Neckerchief blue with red and white silk beading (double fringe)	
55013.1	Neckerchief	
55012a	Kerchief or fichu	
55005.3	Baby cap	
65.21.28a-b	Pair of man's slippers	Morocco
FL81.131.9a-b	Pair of stockings	
FL81.131.6	Day dress	United States
39837	Shawl black	China
39413.1-3	Case with two lances or bleeding blades	
T#94.193.2	Lipstick in Leather Case	France
T#94.193.3	Change Purse	Italy
T#94.193.4	Calling Card Case	France
T#94.193.5	Daggueroetype in Leather Case	France
R759	Doll's jacket with tassels	United States
41.2b	Skirt of dress (bodice -a)	Unassigned
44.21.3c	Tie from set (Dress black with brown lining in bodice,2 separate ties)	United States
44.21.3b	Tie from set (Dress black with brown lining in bodice,2 seperate ties)	United States
R459a-b	Pair of mitts : white with blue branch designs	
1984.37.1	Dress	United States
1983.60.3	Christening coat	
50876	Pillowcase: initials "L.E.S." in red	
54.6.16	Trousseau blouse deep blue taffeta; boat neckline, short puffed sleeves trim of velvet, tassels	United States
X2001.956	small mirror	
X2001.955	Coin purse	
X2001.921	Red and beige, narrow fringed edging	
X2001.920	Red and beige, narrow fringed edging	
X2001.919	Red and beige, narrow fringed edging	
X2001.918	Red and gold metallic narrow fringed edging	

Accession_no	Title	Country
X2001.917	Red, beige, green scalloped fringed edging	
X2001.916	Gold metalic braid	
X2001.914	Pillowcase, embroidery, yellow, blue brown/rose	Italy
X2001.775	30 Bone Fragments	
X2001.774	Non- Human vertebra	
X2001.772	Bird Bone	
X2001.771	Bone Fragment	
X2001.770	Straw Fragment	
X2001.769	Straw Fragment	
X2001.767	Straw Wrapped Fragment	
X2001.766	Straw Fragment	
X2001.765	Straw Fragment	
X2001.764	Straw Wrapped Fragment	
X2001.763	Basket Fragment	
X2001.762	Basket Fragment	
X2001.760	Basket Fragment	
X2001.759	Basket Fragment	
X2001.745	Edging fragment	
X2001.744a	Sash: from group (two rosettes, bow and sash (goes to a dress))	
X2001.703	Small blue enamel Italian case	Italy
X2001.702	Pair of faded black leather gloves: , button closure on wrist	
X2001.592	buttons	
X2001.547	Fragment of wedding handkerchief	
X2001.546	Featherbed material, handwoven	
X2001.516	rank badge	China
X2001.512	Chinese sleeve band	China
X2001.511	Chinese sleeve band	China
X2001.510	Chinese sleeve band	China
X2001.497	Ten feathers measured the lrgst feather	
X2001.405	Brown purse	Italy
X2001.351	Fragment:, hand printed in Jamaica	Jamaica

Accession_no	Title	Country
X2001.337	Four spools of white thread in a box (Dollfus-Mieg & Co.)	
X2001.265	Linen square trimmed with lace	
X2001.185	Edging	
X2001.758	Bone Fragment	
X2001.757	Basket fragment	
X1981.215c	Checked satin doll's skirt with black lace border.	
X2001.270	Purple hair ornament with feathers and velvet	
X71.526	The Meet (a foxhunt)	England
X71.502	Pocketbook: patchwork leather	United States
X71.447	Kimono (Furisode): birds and flowers on brown	Japan
X71.103	Shawl/scarf	India
X1989.955	Cuff floral pattern; probably part of wedding dress: 42.24a-e	
X1989.943	Gown	
X1989.89	Fragment :floral lace embroidery with one scalloped edge	
X1989.88	Fragment :one scalloped edge floral pattern in white lace and embroidery several large holes	
X1989.850.2	Ornament feathers with white dots on black	
X1989.839	Collar/tie black with blond lace	
X1989.838.5	Collar black, with black sequins and beige lace	
X1989.838.4	Collar black, with black sequins	
X1989.838.3	Collar black, with black sequins and beige lace	
X1989.838.2	Collar black, with black sequins	
X1989.838.1	Collar black, with black sequins	
X1989.776	Bedcover white, with stripes and pink letters: "GNND"	
X1989.769	Panel :yellow and green floral designs on orange, with green backing	
X1989.734a-b	Pair of high-heeled clogs: with horseshoe-shaped heels	Philippines
X1989.7	Textile fragment, probably from a garment	Peru
X1989.669	Panel leaves and flowers	
X1989.667	Wide ribbon fragment	
X1989.662	Muff brown fur	
X1989.660	Muff gray-brown fur, with braided handle	
X1989.654	Muff brown	

Accession_no	Title	Country
X1989.566.1-6	Hat trimming	
X1989.557	Woman or child's hat : yellow straw	
X1989.545a-b	Child's black leather boots	
X1989.510	Scarf? white plain	
X1989.501	Jabot :purple and white; store: O'Connor, Moffat & Co., San Francisco	United States
X1989.500	Half collar black	
X1989.497	Collar : black	
X1989.495	Sash black	
X1989.494	Collar? black with two beige pieces	
X1989.489	Tablecloth? beige with brown, pink, blue and white border	
X1989.484	Barette : black jet	
X1989.480	Woman's belt	
X1989.477a-b	Woman's belt	
X1989.476	Sash or scarf	
X1989.475	Belt with buckle white; #'ed "30"	
X1989.468a-b	Pair of mitts: black	
X1989.465a-b	Pair of gloves :tan kid gloves with five buttons	
X1989.462a-b	Two right-hand gloves	
X1989.461	One glove: purple kid leather	France
X1989.459	One glove tan kid leather with five white buttons	
X1989.457	Single mitt black silk lace with no fingers	
X1989.450	Brooch : gold tone bar with 4 rhinestone circles	
X1989.397	Dress : blue silk taffeta with lace trimming	France
X1989.377	Bodice	
X1989.374	muffler cover	
X1989.358	Mitts ecru lace	
X1989.354	Fichu or neckerchief: white linen	
X1989.326	Panel : batik of red brown with white chains, white dots and red border	
X1989.141	Hat trimmings various fruit and flowers	
X1989.137	Woman's hat:white woven straw with gray rim	

Accession_no	Title	Country
X1989.131.1-3	Hat trim .1) black ribbon with egret, .20) black veil with knobs, .3)black veil w/ sequin/ unmeasurable	
X1989.124	Woman's bonnet : gray silk	
X1989.1167	Apron blue and white check	
X1989.1157	Belt and flower band orange blossoms on belt(part of a wedding dress)	
X1989.1152	Cape / collar green plaid silk with fringe of red flowers	
X1989.1102	Short dress or slip	
X1989.1057a-h	Handkerchiefs (8) linen and lace: measured the largest one of 8	
X1989.1046	Neckerchief white linen	
X1989.1045a-d	Cuffs (four pair) lace-trimmed	
X1989.1013	Fan	Japan
X1989.1011	Autograph fan?	
X1989.755a-b	Pair of earrings hoops with filagree work and disks	
X2001.773	16 Bone fragments	
X1981.242c	Wooden, miniature doll's bristle brush	
X1981.241b	Double sided, miniature doll's comb.	
X1981.241c	Miniature doll's tortoise shoe horn	
X1981.242a	Miniature doll's tortoise comb	
X1981.242b	Miniature wooden doll's bristle hair brush	
X1981.245	Miniature doll's gold daggers	
X1981.243	Miniature doll's tiara with pink beads	
X2001.269	Black feathers and white ostrich feathers	
X1981.241a	Miniature doll's tortoise tiara	
X1981.227	Miniature doll's fruit basket	
X1981.239a-g	Miniature red doll's trunk and fittings Measured trunk only	
X2001.88	Printed cotton	
59.20.4	Summer evening cape	
59.20.3	Cape	
42.12.1	Border floral design white	

Accession_no	Title	Country
FL78.21.1	Tablecloth	Italy
1982.126.8a-b	Pair of shoes	United States
37080.2	Fragment	Philippines
37080.1	Fragment	Philippines
37079.3	Fragment snowflakes	Philippines
37079.2	Cloth clear, with silver stripes	Philippines
37079.1	Cloth plain, off-white	Philippines
37078.6	Fragment peach color	Philippines
37078.5	Cloth (black stripes)	Philippines
37078.3	Cloth red stripes on tan	Philippines
37078.2	Cloth gray stripes with white squares	Philippines
37077	Fine hemp fiber cloth	Philippines
37076.2a-e	Cloth used for skirts and waists (five small fragments) measured the largest fragment	Philippines
37076.1	Cloth used for skirts and waists cream with red stripes	Philippines
37075.1	Cloth used to stiffen skirts (two pieces) b) yellow, with red and white stripes	Philippines
1980.9.2	Rug	Armenia
1980.9.13	Konaghend rug	Azerbaijan, Kuba
1980.9.11	Rug	Azerbaijan
1980.9.1	Prayer rug	Azerbaijan
52791	Beaded top of bag	
52782	Half of bag	England
52777	Sacrament bag	Italy
54476.1a-b	Wedding dress: waist and skirt	France
55181	Folding parasol blue with design on handle	France
1981.55.2a-b	Pair of wedding shoes(with dress 1981.55.1)	United States
43.21	Wedding dress :blue-pink	Great Britain
59.6.14a	Edging	France
39.10	Dress	
1984.98.3	Dress	United States
50997.1	Handkerchief scalloped edge	

Accession_no	Title	Country
50992	Child's dress: white	
50990	Basque-IMAGE SHOWS BACK	
71.22a-b	Pair of wedding slippers white with brown trim	
1984.35.2	Afternoon Dress	United States
1983.64.9a-b	Pair of sleeve ruffles	Belgium
1983.64.5	Edging	
T&D1962.115 a-b	Jacket and pants Chinese film costume, Fred Astaire	
FL78.48.1	Evening dress	
1979.51.1a-b	Evening jacket and dress	United States
1979.23.50	Handkerchief case orange	
1979.23.46	Belt black	
1979.23.39	Woman's handbag	
L83.78.35	Costume fragment	
L83.78.29	Open drawers	
L83.78.28	Open drawers	
66.44.4a-b	Pair of shoe trees in six parts	
48790	Bolero	Mexico
38594	Wedding bonnet	United States
50985	Woman's handbag	United States
50975a	Man's glove (one of pair - 50975a-b)	
78.2.1	Round tablecloth	United States
52603.3	Kerchief	
52603.2	Kerchief	
L83.62.3	Parasol cover	France
L82.8	Evening dress	
1983.52.40a-b	Pair of cuffs	Belgium
1983.52.23	Edging, incomplete	
48530	Pillowcase: white	Spain
78.87.21a-e	Five insertions or edgings black	
78.87.10	Shawl black	
51467	Cape black	

Accession_no	Title	Country
59.21.1b	Wedding dress: skirt (with a: bodice, c: collar) IMAGE WITH .1c	United States
59.21.1a	Wedding dress: bodice (with b: skirt, c: fichu) IMAGE WITH .1c	United States
1991.93.9	Cut-pile cloth	Zaire
1991.93.8	Cut-pile cloth	Zaire
1991.93.7	Cloth	Zaire
1991.93.6	Cloth	Democratic Republic of Congo
1991.93.18	Man's mantle	Nigeria
1991.93.17	Cloth	Zaire
1991.93.16	Cut-pile cloth	Zaire
1991.93.15	Cut-pile cloth	Zaire
1991.93.14	Cut-pile cloth	Zaire
1991.93.13	Cut-pile cloth	Zaire
1991.93.12	Cut-pile cloth	Zaire
1991.93.11	Cut-pile cloth	Zaire
1991.93.10	Cut-pile cloth	Zaire
26751	Half of a stole	Italy
25698	Border	
25544	Edging	Great Britain
25543	Edging	Great Britain
25078	Fragment floral pattern on beige	France
54.82.11	Bedcover	United States
38552	Collar	United States
46.29.1	Apron green	
1980.21.33a-b	Pair of long gloves: white	United States
1980.21.32a-b	Pair of long gloves :white	United States
46121.2	Embroidery sample - pocket?	United States
46405	Embroidered square neckerchief white floral pattern	Philippines
55016	Tea gown	

Accession_no	Title	Country
49697.2	Lace edging	Belgium
49674.1-5	Five handkerchiefs: measured #1 largest of the 5	
L86.33.5	Fan	
L86.33.4	Fan	
L86.33.3	Fan	
1987.37.2	Ceremonial cloth (pua kumbu)	Indochina
1982.19.5	Edging	France
1982.19.14	Edging	France
23695	Pillow case	United States
1982.68.21j-p	Seven spools of thread	France
54443.11	Child's hair ribbon	United States
R1179.8	Baby cap white with embroidered designs	
R1179.21	Green velvet pincushion	
R1179.17	Handkerchief embroidered	
42.9.5a-b	Mitts	
42.9.15.1	Dress fragment, blue and red plaid on white ground	

PURCHASES REPORTED FOR THE RECORD

The following purchases, listed for the record only, are for works of art with a value up to $10,000 or less for each object and a maximum aggregate value by department of $25,000, are recommended by the curators, and are approved by the Director of Museums or his designee, pursuant to the Museums' Guidelines for Collection Management and Acquisitions Policies, adopted January 5, 1984 and amended October 10, 2002.

Prints and Drawings

George R. Lawrence Company (American, active 1906)
San Francisco in Ruins, from Lawrence Captive Airship, 2000 Feet Above San Francisco Bay, Overlooking Water Front, May 28, 1906, 1906

Pierre Lombart (French, 1612 – 1682)
Charles I, King of Great Britain, France and Ireland, mid 17th century

Pierre Lombart (French, 1612 – 1682)
Oliver Cromwell, Lord Protector of Great Britain, France and Ireland, mid 17th century

Willem Isaaksz Swanenburg (Dutch, 1571 – 1638)
The Land Yacht of Prince Maurice of Nassau, 1652

Arthur E. Durham (English (?), active 1880)
Palate of the cellar Slug, ca. 1880

J. Robuchon (French, active late 19th century)
Paysages et Monuments du Poitou: Parthenay (Deux – Sèvres), Vue Prise sur le Thouet, Sous Le Pont de la Route Nationale, late 19th century

J. Burton (English, active mid 19th century)
Pen?????tham Bridge and the Ancient Ferry across the Rifth (?), Lancashire, 1862

Eduard-Denis Baldus (French, 1813 - 1882)
Amphitheatre d'Orange, ca. 1865

W.J. Day (English, active 1890)
Storm Clouds, Holes Bay, Poole from Studies on Land and Sea, ca. 1890

W.J. Day (English, active 1890)
Calm Evening, Poole Harbor from Studies on Land and Sea, ca. 1890

E. Taurines (French (?), active 1890)
Bhil Women Enjoying a Ride in a Horse-Drawn Carriage, ca. 1890

Isaiah West Taber (American, 1830 - 1912)
4042. Blossom of Spanish Bayonet (cactus) length 7 ft. 4 inches, S. Cal., late 19th century

Fernand Nadal (French, active late 19th century)
Untitled (Through the Porthole, Ocean and Sky), late 19th century

Fernand Nadal (French, active late 19th century)
Untitled (Porthole), late 19th century

Anonymous (French)
Museé d'Arles (Arc Triomphe), ca. 1860

Duc d'Orleans (French, active 19th century)
Untitled (View of Polar Ice Flow), late 19th century

Duc d'Orleans (French, active 19th century)
Untitled (View of Polar Landmass), late 19th century

Adolphe Braun (French, 1812 - 1877)
Untitled (Interior with Manufacturing Machinery), mid 19th century

Adolphe Braun (French, 1812 - 1877)
Untitled (Foliage and Flowers), mid 19th century

Anonymous (English)
Untitled (View of Saint Peters, Rome from across the Tiber River), ca. 1870

August Adolphe Bertsch (French, ca. 1820 - 1871)
Untitled (Parisian Buildings), ca. 1856

Anonymous (French)
Salon de 1866, Feuille No. I, Baader, Cicéri, Escallier, Flandrin, Grellet, Hapignies, Saint-Francous, Trébutien, 1866

Beth Howe (American, b. 1962)
A Structured Environment, 2003

Wes Mills (American, b. 1960)
Untitled, 2000

Andrea Way (American, b. 1949)
Joyride, 2002

Bob Percy (American, b. 1949)
Relax/Attention, 2003

Marco Maggi (Uruguay, b.)
Solar Plexi

RECIPROCAL EASEMENT BETWEEN

THE FINE ARTS MUSEUMS & THE MUSIC CONCOURSE COMMUNITY PARTNERSHIP

SUMMARY

Background

As authorized by the Golden Gate Park Revitalization Act of 1998, Proposition J, the Golden Gate Park Concourse Authority ("GGPCA") is supervising the construction and operation of the Underground Parking Facility (the "Facility") in the Music Concourse. The Facility proposes to accommodate approximately 800 cars in two, two-level underground parking structures connected via an underground tunnel and accessed, from the north, by a tunnel entry/exit from 10th Avenue and Fulton Streets. This Facility will straddle property under the jurisdiction of the GGPCA, the Recreation and Park Department ("RPD") and the Fine Arts Museums of San Francisco ("FAMSF").

The Music Concourse Community Partnership ("MCCP") is a nonprofit public benefit corporation formed and existing for the primary purpose of funding, designing, constructing and operating the Facility.

A Ground Lease will be executed between GGPCA, RPD and MCCP to provide for the construction and operation of the Facility located on the property under the jurisdiction of GGPCA and RPD.

The proposed reciprocal easement agreement (the "Easement") between FAMSF and MCCP will authorize the construction and operation of the Facility on property under the jurisdiction of FAMSF.

Easement Area

The northern portion of the garage extends under the forecourt of the de Young Museum (the "Museum"). The 10th Avenue Entry Tunnel runs under the northeastern corner and along the eastern edge of the de Young Museum site. The north wall of the garage replaces a Museum structure along the south side of the Museum. The Museum Walkway (constructed and owned by the Museum) connects the parking garage and the Museum. Additionally, a combination of 1 exhaust stack and 2 air intake grilles will penetrate the surface of the de Young grounds.

Term

The Agreement will run and expire in conjunction with the ground lease.

Temporary Construction Easements

FAMSF will grant MCCP the right to construct the portions of the Facility located on the FAMSF property. MCCP shall consult and coordinate with the Director of Museums and the de Young Project Director to ensure that the construction of the Facility does not interfere with, or injure the construction and operation of, the Museum, and that it is consistent with the plans for the Facility and for the Museum.

Permanent Easements

FAMSF will provide MCCP:

1) The right to use, operate, maintain, inspect, and repair the Facility, including the exhaust stacks, air intake facilities, ventilation tunnels and shafts on FAMSF property;
2) Vehicular ingress and egress to the 10th Avenue entry tunnel and any portions of the connector tunnel that may be located on FAMSF property; and
3) Pedestrian ingress, egress and access to the Museum Walkway between the Facility and the Museum.

MCCP will provide FAMSF:

1) Right to reasonable approval of plans for the Facility structure that will either affect the Museum structure, the Museum Walkway, or be visible on the surface of FAMSF property;
2) A permanent support easement for the forecourt foundation wall;
3) A non-exclusive right to use the Facility including the Museum Pathway and the connector tunnel; and
4) Reasonable protections against interference by the operation of the Facility with the operations of the Museum.

Any easement granted to MCCP shall not unreasonably interfere with the use and operation of the FAMSF property, and MCCP shall assume any liability and shall indemnify FAMSF, and any of its tenants, for any damage associated with the construction and operation of the Facility.

In addition, similar to the terms of the Ground Lease regarding the Facility, MCCP is required to maintain the Facility in the Easement area in good condition, appearance and repair in compliance with governing law, to restore the Music Concourse surface in consultation and cooperation with FAMSF, GGPCA, and RPD, and to provide appropriate security and adequate insurance, as approved by the City's Risk Manager.

July 24, 2003
File No. 2001.911E
Golden Gate Park Concourse Authority Projects
Part of Assessor's Block 1700, Lot 1

SAN FRANCISCO

CITY PLANNING COMMISSION

MOTION NO. 16620

ADOPTING FINDINGS RELATED TO THE CERTIFICATION OF A FINAL ENVIRONMENTAL IMPACT REPORT FOR THE GOLDEN GATE PARK CONCOURSE AUTHORITY PROJECTS, LOCATED BETWEEN THE CALIFORNIA ACADEMY OF SCIENCES AND THE M.H. DE YOUNG MUSEUM IN GOLDEN GATE PARK, KNOWN AS THE MUSIC CONCOURSE AREA.

MOVED, That the San Francisco Planning Commission (hereinafter "Commission") hereby CERTIFIES the Final Environmental Impact Report identified as case file No. 2001.9115E: Golden Gate Park Concourse Authority Projects, (hereinafter "Project") based upon the following findings:

1) The City and County of San Francisco, acting through the Planning Department (hereinafter "Department") fulfilled all procedural requirements of the California Environmental Quality Act (Cal. Pub. Res. Code Sections 21000 et seq., hereinafter "CEQA"), the State CEQA Guidelines (Cal. Admin. Code Title 14, Sections 15000 et. seq., (hereinafter "CEQA Guidelines") and Chapter 31 of the San Francisco Administrative Code (hereinafter "Chapter 31").

a. The Department determined that an Environmental Impact Report was required and provided public notice of that determination by publication in a newspaper of general circulation on May 18, 2002.

b. On December 14, 2002, the Department published the Draft Environmental Impact Report (hereinafter "DEIR") and provided public notice in a newspaper of general circulation of the availability of the DEIR for public review and comment and of the date and time of the Planning Commission public hearing on the DEIR.

c. Notices of availability of the DEIR and of the date and time of the public hearing were posted near the project site by Department staff on or about December 14, 2002.

d. On or about December 14, 2002, copies of the DEIR or notice of its availability were mailed or otherwise delivered to a list of persons requesting it, to those noted on the distribution list in the DEIR, to adjacent property owners, and to government agencies.

e. Notice of Completion was filed with the State Secretary of Resources via the State Clearinghouse on or about December 19, 2002.

3) The Department prepared responses to comments on environmental issues received at the public hearing and in writing during the 50-day public review period for the DEIR, prepared revisions to the text of the DEIR in response to comments received during the public review period or based on additional information that became available and corrected errors in the DEIR. This material was presented in a "Draft Summary of Comments and Responses," published on July 3, 2003, was distributed to the Commission and to all parties who commented on the DEIR, and was available to others upon request at Department offices.

In addition to the text changes listed in the Summary of Comments and Responses, On Page 194 of the DEIR, Improvement Measures as Part of the Project, under Surface Circulation no. 2 the following text will be added:

"e. The Department of Parking and Traffic ("DPT") should monitor the level of service at the 10th/Fulton intersection after completion of the garage during peak hours. The Concourse Authority shall review the results of the monitoring program with DPT. If DPT determines that the level of queuing or other conditions have appreciably impaired the free flow of traffic at the 10th/Fulton southbound approach into the garage compared to conditions prior to the implementation of the project, then the Concourse Authority should work with the Department of Parking and Traffic to implement changes to the 10th Avenue approach. Such changes might include, but are not limited to, prohibiting southbound left turns onto Fulton Street. Final authority for assessing whether any specific treatment is needed rests with DPT. The Concourse Authority would fund the DPT monitoring program and contribute its fair share to any improvement costs through funds that are available for such purposes in accordance with the provisions of Proposition J.

"f. The Department of Parking and Traffic ("DPT") should monitor the level of service at the 9th/Irving intersection after completion of the garage during peak hours. The Concourse Authority shall review the results of the monitoring program with DPT. If DPT determines that the level of queuing or other conditions have appreciably impaired the free flow of traffic at the 9th/Irving northbound approach into Golden Gate Park compared to conditions prior to the implementation of the project, then the Concourse Authority should work with the Department of Parking and Traffic to implement changes to the 9th Avenue approach. Such changes might include, but are not limited to, prohibiting northbound left turns onto Irving Street. Final authority for assessing whether any specific treatment is needed rests with DPT. The Concourse Authority would fund the DPT monitoring program and contribute its fair share to any improvement costs through funds that are available for such purposes in accordance with the provisions of Proposition J."

"g. Prior to initiating construction of the underground garage, the Concourse Authority will create a citizen's advisory committee, including, but not limited to, representatives from one neighborhood association representing a neighborhood on the north side of the Golden Gate Park; one neighborhood association representing a neighborhood on the south side of the Golden Gate Park; a business owners organization; an organization whose primary focus is recreational use of the Park; a City-wide civic organization; a citizen to represent the tree interests, an environmental group whose primary focus is traffic, transit, or pedestrian

conditions; and a citizen-at-large. This advisory committee would consider traffic, parking, transit and pedestrian conditions related to the proposed garage during its construction and after it is operational. If the advisory committee finds effects from the garage have substantially impaired the abovementioned conditions, the advisory committee would formulate improvement measures that would be presented to the Concourse Authority for its consideration. Per Proposition J, the Concourse Authority is mandated to work with appropriate City departments and commissions to implement improvements such as intra-park shuttles, "traffic calming" strategies and neighborhood sensitive policies, through funds dedicated to these improvements, in accordance with the provisions of Proposition J."

New Improvement Measure #33 to be added to EIR:

"The Concourse Authority shall work cooperatively with the Recreation and Park Commission to actively preserve and protect, to the maximum extent possible, existing mature elm trees, sycamore trees, and any other significant trees currently existing in the Concourse Bowl."

4) Prior to publishing the Draft Summary of Comments and Responses, the Executive Director of the Project Sponsor, Concourse Authority, notified the Planning Department that the preferred project as analyzed in the DEIR has been revised. The project, as revised, consists of Phase I, the Underground Parking Facility, and the Transportation Improvement Measures ("TIP"), both as analyzed as part of the preferred project in the DEIR. Phase II, the Underground Through Street, has been severed from the project and removed from further consideration. As a consequence, the preferred project, as revised, is Phase I and the TIP elements only. This project was identified in the DEIR as Alternative B. With the severance of Phase II, the project, as revised, has no physical environmental impact on the historic character of the Rhododendron Dell, an area of Golden Gate Park considered individually eligible for listing on the California Register of Historical Resources. As a result, the project, as revised, has eliminated the significant unavoidable impact to this resource that was identified in the DEIR.

5) The text amendments do not change the conclusions reached in the FEIR but update the text to reflect revisions to the Project, including the selection of Alternative B as the preferred project, and to provide additional information. The revisions and any other information that has become available since publication of the DEIR do not require recirculation of the revised FEIR according to CEQA Guidelines Section 15088.5 because said revisions and information do not identify any new or more severe environmental impacts, new mitigation measures, or different alternatives. The Commission specifically finds that recirculation of the document is not required.

6) A Final Environmental Impact Report (hereinafter "FEIR") has been prepared by the Department, consisting of the DEIR, any consultations and comments received during the review process, any additional information that became available, and the Summary of Comments and Responses all as required by law.

7) Project FEIR files have been made available for review by the Commission and the public. These files are available for public review by appointment at the Department offices at 1660 Mission Street, and are part of the record before the Commission.

8) On July 17, 2003, the Commission reviewed and considered the FEIR and passed a motion of intent, not to certify the FEIR and requested that the Planning Department revise the FEIR to include corrections and related environmental analysis, as may be appropriate under CEQA, on the following issues: (1) revising the historic resources section to include expanded information about the cultural resources in the area relative to the southwest pedestrian tunnel; (2) adding improvement measures to the transportation section to monitor the level of service at the 10th/Fulton intersection and the 9th /Irving intersection after completion of the garage during peak hours and making and implement changes to these intersections should there be traffic congestion as a result of the Project; and (3) updating and correcting the Project Description relative to the removal of trees in the Concourse Bowl. The Commission approved a motion at its July 17, 2003 hearing specifying the revisions to be made to the FEIR.

9) The Final EIR has been amended to include expanded information about the cultural resources in the area. The Responses to Comments, pages C&R 90 – C&R 124, includes expanded information about cultural resources. Page & Turnbull, historic architectural consultants, prepared *An Evaluation of the Potential Effect on Historical Resources for the Music Concourse: Proposed Underground Parking Structure* (Report) to provide information on cultural resources. The Report conclusion are consistent with the conclusions in the July 2003 FEIR that the Project would not adversely affect the potential eligibility of the Music Concourse as an individual resource listing in the *California Register of Historic Resources*.

10) The amended sections were published and made available to the Commission and the public on July 24, 2003.

11) The Planning Commission hereby does find that the FEIR concerning File No. 2001.911E: Golden Gate Park Concourse Authority Projects reflects the independent judgment and analysis of the City and County of San Francisco, is adequate, accurate and objective, and that the Summary of Comments and Responses contains no significant revisions to the Draft Environmental Impact Report that would require recirculation under CEQA Guidelines Section 15088.5, and hereby does CERTIFY THE COMPLETION of said FEIR in compliance with CEQA, the CEQA Guidelines, and Chapter 31.

12) The Commission, in certifying the completion of said FEIR, hereby does find that the project, as revised, has no significant unavoidable environmental impacts which cannot be mitigated to a level of insignificance. The Commission hereby acknowledges that the project described in the Environmental Impact Report would have had significant unavoidable environmental impacts which cannot be mitigated to a level of insignificance. Implementation of Phase II, the Underground Through Street, would have resulted in a significant environmental effect on historical resources that could only be reduced or eliminated by selection of an alternative project design, size, or location of the Underground Through Street. Phase II would have removed landscape and windbreak vegetation and would have had an unavoidable significant effect on the historic character of the Rhododendron Dell, an area of Golden Gate Park considered individually eligible for listing on the California Register of Historical Resources. However, as set forth above, the Project Sponsor has revised the project to sever Phase II, thereby eliminating this impact in its entirety.

The Commission also recognizes that Year 2015 cumulative conditions at Park Presidio/Fulton, Kennedy/Stanyan, King/Crossover, and Lincoln/19th would result in intersection Levels of Service E or F, a significant adverse cumulative effect. No mitigation measures that would avoid those unacceptable Levels of Service have been identified. However, traffic conditions resulting from the Project, as revised, would not make a cumulatively considerable contribution to this significant unavoidable impact.

I hereby certify that the foregoing Motion was ADOPTED by the Planning Commission at its regular meeting of July 24, 2003.

Linda Avery
Commission Secretary

ACTION: Final Environmental Impact Report Certified
AYES: 6
NAYES: 1
ABSENT: 0

RESOLUTION OF THE GOLDEN GATE PARK CONCOURSE AUTHORITY ADOPTING CEQA FINDINGS RELATING TO THE GOLDEN GATE PARK CONCOURSE AUTHORITY PROJECTS AND APPROVING THE PROJECTS, AS DESCRIBED IN THE ENVIRONMENTAL IMPACT REPORT, INCLUDING SPECIFIED IMPROVEMENT MEASURES; ADOPTING FINDINGS THAT THE PROJECTS ARE CONSISTENT WITH THE GOLDEN GATE PARK MASTER PLAN; AND AUTHORIZING THE EXECUTIVE DIRECTOR TO NEGOTIATE AN AGREEMENT FOR THE PURPOSE OF AN EASEMENT WITH THE FINE ARTS MUSEUMS OF SAN FRANCISCO (FAM) FOR THE PURPOSE OF CONSTRUCTION OF THE UNDERGROUND PARKING FACILITY AND PERMANENT USE OF FAM PROPERTY.

WHEREAS, The Authority is seeking the approvals necessary for the construction of a new Underground Parking Facility and associated surface improvements in the Golden Gate Park Music Concourse (described as Phase 1 in the Final Environmental Impact Report) and certain Transportation Implementation Plans ("TIP") Elements in Golden Gate Park ("Projects"). The Underground Parking Facility proposes to accommodate approximately 800 cars in two, two-level underground structures. One is beneath Tea Garden Drive between the New DeYoung and the Music Concourse. The second structure would be beneath Academy Drive between the California Academy of Sciences building and the Music Concourse; Lot 001 in Assessor's Block 1700. The TIP Elements will be located throughout Golden Gate Park. The Projects are being developed pursuant to Proposition J, the Golden Gate Park Revitalization Act, which was adopted by the voters as an initiative ordinance in 1998; and,

WHEREAS, The City and County of San Francisco ("City") conducted a planning and environmental review process for the proposed Projects and provided public hearings before the Planning Commission; and,

WHEREAS, Attachment A ("Project Findings"), attached hereto and incorporated herein by reference, sets forth particular findings required under the California Environmental Quality Act ("CEQA") and the CEQA Guidelines (Title 14, California Code of Regulations §§ 15000 et seq.). Said Project Findings include the adoption of mitigation measures, rejection of alternatives, a mitigation monitoring and reporting program, and other required information; and,

WHEREAS, The actions listed in Attachment A (the "Actions"), are part of a series of considerations in connection with approval of the Projects, as more particularly defined in Attachment A; and,

WHEREAS, On December 14, 2003, the Planning Department ('Department") released for public review and comment the Draft Environmental Impact Report ("DEIR") (Planning File No. 2001.911E) for the Projects; and,

WHEREAS, The Planning Commission held a duly noticed DEIR public hearing on January 23, 2003; and,

WHEREAS, The Department prepared a Final Environmental Impact Report ("FEIR") for the Projects consisting of the DEIR, the comments received during the review periods, any additional information that became available, and the Summary of Comments and Responses, all as required by law; and,

WHEREAS, On July 17 and 24, 2003, the Planning Commission reviewed and considered the FEIR and, by Motion No. 16620 (July 24, 2003), found that the contents of such report and the procedures through which the FEIR was prepared, publicized and reviewed complied with the provisions of the CEQA, the CEQA Guidelines, and Chapter 31 of the San Francisco Administrative Code. Said Motion is incorporated herein by reference and a copy is on file with the Secretary of the Authority; and,

WHEREAS, By Motion No. 16620 the Planning Commission (i) found that the FEIR was adequate, accurate and objective, reflected the independent judgment and analysis of the Planning Commission; (ii) found that the FEIR recognized significant environmental impacts associated with the Project; (iii) determined that no significant new information was added between public notice of the availability of the DEIR and certification of the FEIR; and (iv) certified the completion of the FEIR for the Project in compliance with CEQA, the CEQA Guidelines, and Chapter 31 of the San Francisco Administrative Code; and,

WHEREAS, The FEIR files and other Project-related departmental files are available for review by this Authority and the public. The Planning Department files are available at 1660 Mission Street and the Authority files are available at McLaren Lodge, Golden Gate Park, 501 Stanyan Avenue. Those files are part of the record before this Authority and are incorporated by reference herein; and,

WHEREAS, Attachment B, attached hereto and incorporated herein by reference, includes improvement measures that have been imposed by the Planning Commission as project conditions in Motion No. 16620 and other improvement measures identified in the FEIR that are proposed as additional conditions to this Project; and,

WHEREAS, The staff report, which is attached hereto and incorporated herein by reference, includes an analysis finding that the Projects are consist with the Golden Gate Park Master Plan and the Concourse Special Area Plan; and

WHEREAS, The Underground Parking Facility will require certain easements rights and other access rights from the Fine Arts Museums of San Francisco ("FAM") for use of FAM property during construction of the Parking Facility and on a permanent basis; now, therefore, be it

RESOLVED, That the Authority reviewed and considered Planning Commission Motion No. 16620 certifying the FEIR, this Authority finds that the FEIR is adequate, accurate, and objective, and reflects the independent judgment and analysis of the Authority for purposes of the actions set forth in this Resolution; and, be it

FURTHER RESOLVED, That this Authority finds on the basis of substantial evidence in light of the whole record that: (1) modifications incorporated into the Project and reflected in the Actions will not require important revisions to the FEIR due to the involvement of new significant environmental effects or substantial increase in the severity of previously identified significant effects; (2) no substantial changes have occurred with respect to the circumstances under which the Project or the Actions were undertaken which would require major revisions to the FEIR due to the involvement of new significant environmental effects, or a substantial increase in the severity of effects identified in the FEIR; and (3) no new information of substantial importance to the Project or the Actions has become available since the Planning Commission action which would indicate (a) the Project or the Actions will have significant effects not discussed in the FEIR; (b) significant environmental effects will be substantially more severe; (c) mitigation measures or alternatives found not feasible which would reduce one or more

significant effects have become feasible; or (d) mitigation measures or alternatives which are considerably different from those in the FEIR would substantially reduce one or more significant effects on the environment; and, be it

FURTHER RESOLVED, That the Authority reviewed and considered the FEIR and hereby adopts the Project Findings attached hereto as Attachment A and its Exhibits 1 (FEIR Mitigation Measures) and 2 (Golden Gate Park Concourse Authority Project Mitigation Monitoring and Reporting Program), and incorporates the same herein by this reference; and, be it

FURTHER RESOLVED, That the Authority adopts as part of the Project the improvement measures identified in Attachment B; and, be it

FURTHER RESOLVED, That the Authority adopts the staff's findings that the Projects are consistent with the Golden Gate Park Master Plan and the Concourse Special Area Plan and requests the Authority's Director to forward this determination to the Recreation and Park Commission and recommend that said Commission acknowledge and adopt this determination along with the other Project approval actions pending before said Commission; and, be it

FURTHER RESOLVED, That the Authority hereby approves the Projects as described in the FEIR and this Resolution (Phase I, TIP Elements, and identified Improvement Measures only); and, be it

FURTHER RESOVLED, That the Authority authorizes the Executive Director to negotiate an agreement for the purpose of an easement with the FAM for the purpose of construction of the Underground Parking Facility and permanent use of FAM property and requests that the Director return with the negotiated document for final approval of the Authority.

ATTACHMENT A

GOLDEN GATE PARK CONCOURSE AUTHORITY PROJECTS CALIFORNIA ENVIRONMENTAL QUALITY ACT FINDINGS GOLDEN GATE PARK CONCOURSE AUTHORITY FOR THE CITY AND COUNTY OF SAN FRANCISCO

I. INTRODUCTION

The San Francisco Golden Gate Park Concourse Authority ("Concourse Authority") hereby adopts the following findings pursuant to the requirements of the California Environmental Quality Act, California Public Resources Code Sections 21000 et seq. ("CEQA"), the Guidelines for Implementation of CEQA, 14 California Code of Regulations Sections 15000 et seq. (the "CEQA Guidelines"), and Chapter 31 of the San Francisco Administrative Code ("Chapter 31").

This document is organized as follows:

Article II provides a description of Proposition J and the Golden Gate Park Concourse Authority Projects as originally proposed and analyzed in the Draft Environmental Impact Report (the "DEIR Project"). The Draft Environmental Impact Report ("DEIR") breaks the DEIR Project into three components for purposes of analysis. Phase I is the Music Concourse Underground Parking Facility and associated Concourse surface improvements. Phase II would be an Underground Through Street between Kennedy Drive near Eighth Avenue to Middle Drive East. The third component consists of the following Transportation Implementation Plan ("TIP") Elements: Intra-Park Shuttle; Cultural Shuttle; Traffic Calming; Parking Management; Bicycle/Pedestrian Improvements; Road Closures as contemplated in the Golden Gate Park Master Plan and as analyzed in the Golden Gate Park Master Plan EIR, each of which is incorporated herein by reference; and MUNI Service Improvements. The TIP Elements would be included in the DEIR Project if only Phase I were implemented, or if both Phase I and Phase II were implemented.

The Underground Through Street is unfunded and would have an unavoidable significant environmental impact on the Rhododendron Dell, a historic resource. For these reasons, the Concourse Authority now proposes to implement only Phase I and the TIP Elements. (The Underground Parking Facility, the associated Concourse surface improvements and the TIP Elements are hereinafter collectively called the "GGPCA Preferred Alternative"). The Concourse Authority does not propose to implement Phase II, the Underground Through Street, at this time. Consequently, Phase II has been severed from, and is not being treated as part of, the project for decision making purposes. Alternative B in the Final Environmental Impact Report ("FEIR") discusses and analyzes Phase I and the TIP Elements only (i.e., without Phase II) as an alternative to the DEIR Project; and the FEIR concludes that Alternative B, the GGPCA Preferred Alternative, is the Environmentally Superior Alternative.

The Underground Parking Facility would be implemented by the Concourse Authority. The associated Concourse surface improvements would be implemented by the Concourse Authority and the Recreation and Park Department. The TIP Elements would be

implemented by one or more of the Concourse Authority, the Recreation and Park Department, the Department of Parking and Traffic ("DPT"), the Department of Public Works ("DPW") and MUNI.

Article III sets forth the actions the Concourse Authority proposes to take in connection with the GGPCA Preferred Alternative ("Concourse Authority Actions"). The GGPCA Preferred Alternative, as analyzed in the FEIR, will be implemented as a result of additional approvals and actions by the Board of Supervisors and several other City agencies, including the Planning Commission, Recreation and Park Commission, DPT, DPW and MUNI.

Article IV sets forth the reasons which support the approval of the Concourse Authority Actions and the GGPCA Preferred Alternative as analyzed in the FEIR, the rejection of the DEIR Project as analyzed in the FEIR, the rejection of the other Alternatives to the DEIR Project as analyzed in the FEIR, the rejection of other alternatives analyzed and rejected prior to publication of the DEIR, and the rejection of an alternative location and configuration for the Underground Parking Facility which was first analyzed and rejected prior to publication of the DEIR and again analyzed and rejected during the environmental review process.

Article V sets forth findings as to the disposition of each of the mitigation measures proposed in the FEIR. The Concourse Authority adopts, or recommends for adoption, all mitigation measures identified in the FEIR for implementation in connection with the GGPCA Preferred Alternative. These mitigation measures have been proposed as part of the GGPCA Preferred Alternative and will be imposed by decision makers as conditions of approval.

Article VI discusses the potential significant environmental impacts of the GGPCA Preferred Alternative that, with mitigation, will be reduced to a less than significant level.

Article VII sets forth a finding that the GGPCA Preferred Alternative does not have any unavoidable significant environmental impacts.

Article VIII consists of two exhibits. Exhibit 1 sets forth the full text of all of the mitigation measures as proposed in the FEIR. Exhibit 2 is a proposed Mitigation Monitoring and Reporting Program.

II. PROJECT DESCRIPTION

A. Proposition J

Proposition J, the Golden Gate Park Revitalization Act, was adopted by the voters as an initiative ordinance in 1998. Section 1 states: "Golden Gate Park is the cultural, recreational and environmental heart of San Francisco. It is a world-renowned resource for the City and County's residents and visitors to the Park."

In reciting the principles to guide revitalization of the Park, Section 1 states: "The future of Golden Gate Park centers around a public park that is scenically beautiful, environmentally sensitive and culturally diverse. It includes healthy and thriving institutions that have long been an integral part of the Park, particularly the M.H. deYoung Memorial Museum (the "deYoung") and the California Academy of Sciences. It includes restoring the natural, scenic and recreational values that have made Golden Gate Park a green jewel of the City. It also includes

making the Park accessible to all San Franciscans from all neighborhoods and by all forms of transportation, including, by way of example only, the Municipal Railway, bicycles and automobiles... so that residents and visitors alike are able to use and enjoy the institutions and natural settings of the Park."

Section 1 states that the principal purposes of Proposition J "are to (1) create a pedestrian oasis in the Music Concourse area of Golden Gate Park, situated between the de Young Museum and the Academy of Sciences (the 'Concourse') and (2) take steps to reduce the impact of automobiles in the Park while still providing long-term assurance of safe, reliable and convenient access for visitors to the Park, including its cultural institutions."

The next paragraph of Section 1 explains how the Underground Parking Facility will promote achievement of these purposes:

> "An underground public parking facility within or near the Concourse with a dedicated entrance and exit (or entrances and exits) outside of the Park will enhance such public access. It will also minimize the potential conflict between recreational enthusiasts and automobile traffic within the Park, including John F. Kennedy Drive and abutting roads. The construction of such an underground parking facility will allow surface parking spaces now located in and about the Concourse to be permanently eliminated, thereby improving recreational use and scenic values of such portions of the Park."

As stated in Section 1:

> "This ordinance authorizes and directs the creation of a non-profit public benefit corporation named Golden Gate Park Concourse Authority, which will have the objective, under the auspices of the Recreation and Park Commission, to beautify and enhance the natural and scenic landscape of the Concourse area of Golden Gate Park and to assure access by the public to the Park. To this end, the corporation shall be granted specific duties and powers, including the duties to construct and operate an underground parking facility in or about the Concourse area, to improve and landscape the surface area of the Concourse, to determine a dedicated access route (or routes) to and from the underground parking facility beginning at a location or locations outside of the Park . . . "

Section 1 of Proposition J also recognizes that "the development and support of necessary and appropriate transit, traffic and infrastructure improvements" to enhance public access to the Park and to reduce the impact of automobiles on the Park will "benefit Park users, neighbors and the overall Park experience". To these ends, Section 1 of Proposition J charges the Concourse Authority "with developing and completing a feasibility and implementation and 'transit first' plan in conjunction with other appropriate City departments and commissions" and directs the Authority "to work with appropriate City departments and commissions to implement improvements, such as

intra-park shuttles, 'traffic calming' strategies and neighborhood sensitive policies, through funds dedicated to these improvements".

Section 2 of Proposition J states that:

> "The objective, purpose and scope of jurisdiction of the Authority shall be to beautify and enhance the natural and scenic landscape of the Concourse area of Golden Gate Park. Its primary mission is to assure access by all San Franciscans to the Park and to provide environmental and transit improvements to enhance the experience of visitors to the Park."

To promote its objective and accomplish its mission, Section 2 of Proposition J grants the Concourse Authority the power and imposes on the Concourse Authority the duty to complete the following three major tasks:

> "(a) locate, acquire, design, construct, reconstruct, operate, use, lease, maintain and repair an underground public parking facility of not less than eight hundred (800) spaces nor more than one thousand (1,000) spaces, located within or near the Concourse of the Park with an entrance and exit (or entrances and exits) situated outside of the Park and dedicated exclusively for the underground parking facility, together with any and all physical improvements related to such underground parking facility and dedicated access routes (collectively, the Underground Parking Facility), which shall serve the recreational uses and institutions in the Park, including but not limited to, the deYoung Museum, the California Academy of Sciences, the Conservatory of Flowers, the Strybing Arboretum and Botanical Garden and the Japanese Tea Garden ...
>
> "(b) design, construct, reconstruct, landscape, improve, enhance, maintain and repair surface improvements to the Concourse area of Golden Gate Park to enhance its natural and scenic landscape, including, but not limited to, landscaping and furniture, fixtures, equipment and structures suitable for a park setting ...; and
>
> "(c) study, recommend and working with appropriate City departments and commissions, implement traffic, transit and infrastructure plans, programs, policies, goals and improvements relating to the Concourse area and the remainder of the Park as necessary or appropriate to facilitate a park that is accessible to all of the public, including, without limitation, families, children and young people, seniors, and persons with disabilities, and is safe for all recreational users, including, but not limited to, preparation of a feasibility and implementation plan as provided in Section 8 of this ordinance."

In Section 7 of Proposition J, the voters, acting under Section 4.113(1) of the Charter, approved "the construction of the Underground Parking Facility as contemplated by this ordinance". Section 7 requires the Concourse Authority to abide by the following principles in the design and construction of the Underground Parking Facility:

> "(1) the visual character of the Concourse surface, particularly the areas upon which surface parking is eliminated, shall be enhanced and improved to increase the natural, scenic and landscape values of the Park; (2) above grade physical improvements required for the Underground Parking Facility, such as air vents, shall be concealed and blended in with the natural landscape to the maximum extent possible; and (3) ... the revitalized Concourse shall conform in shape and elevation to its present configuration, and, specifically, the construction of the Underground Parking Facility shall not result in any material rise in the grade of the Concourse to the extent it is reasonably feasible to maintain the existing grade; and (4) the surface of the Concourse shall also be improved for pedestrian, disabled and transit access."

Section 7 requires the Authority to cause one surface parking space within the Park to be eliminated for each space within the Underground Parking Facility, including all of the approximately two hundred (200) surface parking spaces in the Concourse area.

Section 7 also requires the Concourse Authority biannually to conduct a review of transit improvements and operations in the Park and to survey and make written recommendations to the Recreation and Park Commission and the Board of Supervisors about the need for any additional improvements or services, including, without limitation, transit enhancements and further removal of surface parking spaces.

Section 8 of Proposition J requires the Concourse Authority to prepare "a feasibility study and implementation plan consistent with the Authority's designated objective and purpose." The plan must encompass, but not be limited to, the following:

> "an intra-Park shuttle system for all attractions within Golden Gate Park; access to the Park road system from the northern side of the Park; traffic 'calming' measures to mitigate 'highway' type traffic patterns ...; time limited parking throughout the Park on weekdays to discourage non-Park commuter use; a 'cultural shuttle' carrying visitors from major downtown and transit locations to and from the Park; bicycle and skating lanes and paths within the Park; road closures within the Park in accordance with the Golden Gate Park Master Plan ... ; expanded use of the nearby hospital garages via shuttle for overflow use; Municipal Railway service improvements; and traffic, roadway, landscaping and other infrastructure to facilitate transition to a Golden Gate Park where the automobile is increasingly less visible."

Section 8 further provides that:

"After preparation of the implementation plan, the Authority shall approve, by resolution, recommendations set forth in the plan that the Authority finds feasible and that can be implemented with funds that are then available for such purposes. The Authority shall continue to periodically review, revise or alter recommendations in the implementation plan in light of improvements in the feasibility of such recommendations and increases in availability of funds.

"To ensure that the transit and environmental improvements deemed feasible for implementation are enacted, the Authority shall set aside and cause to be expended from philanthropic funds that it receives the following amounts in the following years: (1) in the first year that philanthropic funds are received, not less than $150,000; (2) in the second year such funds are received, not less than $200,000; (3) in the third year such funds are received, not less than $300,000; (4) in the fourth year such funds are received, not less than $400,000; and (5) in the fifth year such funds are received, not less than $500,000."

Section 9 of Proposition J provides that revenues of the Concourse Authority shall be appropriated by the Board of Supervisors for specified purposes, including the "operation, maintenance or construction of transit, shuttle and roadway improvements described in the feasibility and implementation plan", and that any net revenues of the Authority "shall be used by the City and County for the operation, maintenance, improvement or enhancement of Golden Gate Park".

Section 10 of Proposition J provides that:

"it shall be the policy of the People of the City and County that ... the Recreation and Park Commission and the Board of Supervisors shall proceed to amend or adopt appropriate land use regulations, including, without limitation, the Golden Gate Park Master Plan, in a manner consistent with construction of the Underground Parking Facility as contemplated by this ordinance."

B. DEIR Project

This section describes the DEIR Project as originally proposed and analyzed in the DEIR. Article II.C, below, describes the GGPCA Preferred Alternative, and notes the differences between the DEIR Project and the GGPCA Preferred Alternative.

The DEIR Project as originally proposed and analyzed in the DEIR would have included: Phase I, the Music Concourse Underground Parking Facility and associated Concourse surface improvements; Phase II, the Underground Through Street; and the TIP Elements. Phase I and Phase II would be located in the eastern end of Golden Gate Park in the general vicinity of the Music Concourse. The TIP Elements would be located throughout the Park.

Golden Gate Park is about three-and-a-half miles long and one-half mile wide and is bounded on the west by The Great Highway along Ocean Beach; on the north by Fulton Street and the Richmond District; on the east by Stanyan Street and the Haight-Ashbury District; and on the south by Lincoln Way and the Sunset District. The Park is a nationally renowned recreational area that includes gardens, fields and meadows, forests, ponds and lakes, monuments and buildings, recreational facilities, nearly fifteen miles of vehicular roadways, several parking lots, and many paths and paved areas. The eastern end of the Park includes several cultural institutions and a number of recreational, horticultural and other improvements encircling the Concourse area. The Park becomes less developed and more open to the west.

Golden Gate Park is located within a P (Public Use) zoning district, and within an OS (Open Space) Height and Bulk district. Permitted uses in a P zoning district include public structures of the City and other governmental agencies when in conformity with the San Francisco General Plan. There are no specific height and bulk limits in the OS Height and Bulk District. Height and bulk of buildings and structures are determined in accordance with the objectives and policies of the San Francisco General Plan.

In February 2002, the Concourse Authority approved a Schematic Plan for the Underground Parking Facility that included a separate underground parking area (Transit Center) for tour buses and school buses that historically have parked behind the Spreckels Temple of Music and along Academy and Tea Garden Drives. The proposed bus parking area was located beneath the area to the east of the Concourse, accessible from either Tenth Avenue or Middle Drive East and would accommodate approximately 18 buses. The February 2002 Schematic Plan also included an Underground Through Street between Tenth Avenue and Middle Drive East. The Tenth Avenue ramp at Fulton Street and the Middle Drive East ramp would serve the Underground Parking Facility, the bus parking area, and through traffic.

In August 2002, the Concourse Authority revised the Schematic Plan into a plan for the DEIR Project as described and analyzed in the FEIR. The bus parking area was dropped from further consideration because of the limited number of buses that could be accommodated, and because of circulation constraints among buses, vehicles accessing the garage areas, and through traffic in the Underground Through Street. The February 2002 plan was also revised to separate parking access at Tenth Avenue and Fulton Street from potential Phase II Underground Through Street traffic. The DEIR Project proposed that access to the Underground through Street be from John F. Kennedy Drive at Eighth Avenue.

Phase I.

Phase I would include construction of a privately funded Underground Parking Facility that would accommodate about 800 cars, configured in two, two-level structures, one beneath Tea Garden Drive between the New deYoung Museum and the Music Concourse and the second beneath Academy Drive between the California Academy of Sciences and the Music Concourse. The two structures would be connected by an underground vehicle tunnel at the east end of the Music Concourse Bowl. A ramp at Tenth Avenue and Fulton Street, beginning outside the Park, would provide the primary entrance and exit for the Underground Parking Facility. A second entrance and exit would be constructed to ramp down from Academy Drive west of the Academy of Sciences. The total footprint of the Underground Parking Facility would be approximately 169,000 square feet.

Phase I would also include the reconstruction and restoration of the two easterly pedestrian tunnels and portals in their current locations, to meet structural and seismic codes. Circulation through each pedestrian tunnel would remain. The vehicle tunnels to the parking facility would pass below the pedestrian tunnels. Phase I would retain the southwest pedestrian tunnel route through the upper level of the Underground Parking Facility and reconstruct the southwest tunnel portals in their current locations.

The Concourse Authority also considered a variant to maintaining the route of the southwest tunnel through the parking facility. The variant would have replaced the pedestrian tunnel with a new walkway at the surface above the parking facility. The north tunnel portal at the Concourse Bowl would have been replaced in its current location, after construction of the parking facility. The portal would remain an architectural feature in the Concourse Bowl, but there would no longer be a pedestrian opening. The south portal would be removed and the existing depressed walkway that currently slopes down into the tunnel would be filled. A new walkway at the surface would have been routed above the line of the existing tunnel and connected across Academy Drive to the west end of the new pedestrian ramp leading down the Concourse Bowl. The variant would maintain the pedestrian route from the Shakespeare Garden south of the Concourse into the Bowl; however, this variant, by itself, has been rejected in favor of both maintaining the existing pedestrian route through the parking facility as discussed above and providing a new surface walkway.

Pedestrian circulation in the Underground Parking Facility would include walkways and ramps connecting the upper parking level with the lower Concourse level; those walkways would enter the Concourse Bowl from the southwest pedestrian tunnel portal and from two new entrances near the midpoint of the Concourse Bowl west of the existing stairways at the north and south sides of the Concourse Bowl. These entries would be provided with doors to limit views into the garage and sound from the garage. Circulation within the parking facility would include stairs and elevators connecting the lower and upper parking levels, and emergency stairways that would provide access to the upper Concourse level. New ADA accessible ramps and existing stairs would connect the Bowl to the upper Concourse level. The circulation system would provide a direct underground connection to the New deYoung Museum and above-ground access via stairs and elevators to the front of the California Academy of Sciences.

The proposed Underground Parking Facility would not provide parking for tour buses and school buses; buses would continue to park behind the Spreckels Temple of Music with passenger loading along Academy and Tea Garden Drives similar to current bus parking and loading operations.

Proposition J confers administrative jurisdiction over the Underground Parking Facility on the Concourse Authority, subject to the power of the Recreation and Park Commission by a vote of two-thirds of its members to reject certain actions taken by the Concourse Authority. Proposition J makes the Concourse Authority responsible for the design, construction and operation of the Underground Parking Facility and authorizes the Concourse Authority to enter into one or more contracts and leases in order to carry out these duties. The Charter requires the Board of Supervisors to approve the parking fee schedule for the Underground Parking Facility by ordinance. Proposition J requires that the Underground Parking Facility be constructed entirely with private funds. The Concourse Authority proposes to enter into a ground lease with the Music Concourse Community Partnership (MCCP), a California non-profit public benefit corporation, pursuant to

which MCCP will manage the design, construction and operation phases of the Underground Parking Facility, subject to Concourse Authority approval and oversight. Section 9.118 of the City Charter requires the Board of Supervisors to approve the proposed MCCP ground lease by resolution.

The Recreation and Park Department has agreed with the Concourse Authority to coordinate the Concourse restoration. Concourse restoration is currently being planned by the Recreation and Park Department in coordination with the Concourse Authority's program for implementing Proposition J. The current conceptual plan for the Concourse restoration would include the following Concourse surface improvements:

1. Pavement Removal: With all surface parking removed per Proposition J and with existing roadways to be narrowed, approximately 125,000 square feet or nearly three acres of existing pavement will be replaced with landscape or pedestrian areas, walks, plazas, and other features.

2. Turf and shrub areas would be restored.

3. The formal tree arrangement in the Concourse Bowl would be restored with eight-five (85) trees planted, to replace trees now missing in the formal plantings in the Music Concourse.

4. New amenities such as benches and trash receptacles would be provided.

5. Fountains would be restored.

6. Selected statues and monuments that require restoration would be restored.

7. More open views for the seating area in front of the Bandshell may be created to accommodate events there.

8. The existing paved parking area behind the Bandshell would be replaced with a landscaped plaza including the new Park information kiosk and new food kiosk with café seating.

9. The existing tour bus parking area would be redesigned and improved.

10. Existing Park section headquarters would be consolidated with maintenance storage sheds into a new single structure in the area near the tour bus parking.

11. Existing pedestrian and multi-use pathways serving the Concourse would be enhanced and new ones would be added.

Phase II.

Phase II, which is no longer part of the Project, would entail construction of an Underground Through Street connecting Fulton Street to Middle Drive East, which would allow for through traffic to be restricted or eliminated from Tea Garden Drive and Academy Drive. The proposed underground roadway would ramp down at Eighth Avenue at Kennedy Drive and would extend beneath the east end of the Concourse and alongside the east side of the California Academy

of Sciences, where it would ramp up to Middle Drive East. This underground street would not provide access into the parking garage and would be intended to reduce cross-park vehicular traffic through the Music Concourse.

TIP Elements.

The Transportation Implementation Plan required by Section 8 of Proposition J was completed in September of 2001. Section 8 provides that:

> "After preparation of the implementation plan, the [Concourse] Authority shall approve, by resolution, recommendations set forth in the plan that the Authority finds feasible and that can be implemented with funds that are then available for such purposes. The Authority shall continue to periodically review, revise or alter recommendations in the implementation plan in light of improvements in the feasibility of such recommendations and increases in availability of funds."

The Transportation Implementation Plan includes the following TIP Elements:

Intra-Park Shuttle.

The Concourse Authority introduced the Intra-Park Shuttle on August 18, 2001 as a three (3) month pilot program to provide free transportation to visitors to Golden Gate Park on Saturdays, Sundays and holidays. The Concourse Authority conducted another pilot program from May through October 2002, and is conducting a third pilot program from May through October 2003. In 2001 and 2002, the shuttle was operated at 20-minute intervals on weekends and holidays from 10:00 a.m. to 6:00 p.m. The Intra-Park Shuttle served 21 stop locations including Sharon Meadow, the Conservatory of Flowers, the California Academy of Sciences, the Japanese Tea Garden, Stow Lake, the Rose Garden, the Beach Chalet, and the Strybing Arboretum. The Intra-Park Shuttle route served MUNI connections on Lincoln Way, between Fourth and Fifth Avenues. Shuttle service also included connections to the UCSF Garage at Second Avenue and Irving Street (to connect with the N-Judah lines); at 19th Avenue and Lincoln Way (to connect with the 16X-Noreiga, 28-19th Avenue, 29-Sunset, and 71-Haight/Noriega); at 36th Avenue and Fulton Street (to connect with the 5-Fulton); at 48th Avenue and Lincoln Way (to connect with the N-Judah and the 18-46th Avenue); and at Ninth Avenue and Lincoln Way (to connect to the 16X-Noriega, 44-O'Shaughnessey, and the 71-Haight/Noriega). The 2002 pilot program extended the route to Stanyan Street near Haight Street to connect with the 6-Parnassus, 33-Stanyan, 43-Masonic, and 71-Haight/Noriega MUNI bus lines. The Intra-Park Shuttle was part of the DEIR Project, will be part of the GGPCA Preferred Alternative and was addressed but not analyzed in the Golden Gate Park Master Plan. As a pilot program, the 2001-2003 Intra-Park Shuttle was exempt from environmental review under CEQA. The Concourse Authority proposed a permanent shuttle as part of the TIP Elements in the DEIR Project and is proposing a permanent shuttle as part of the TIP Elements in the GGPCA Preferred Alternative. Effects of a permanent shuttle are addressed in the FEIR.

Cultural Shuttle.

The proposed Cultural Shuttle route would operate two-way at 15 minute intervals on weekends and holidays and would provide connections to Golden Gate Park from the following potential transit hubs: Caltrain, Ferry Building, BART/16th Street Station, F-Line at Market, Transbay Terminal, and N-Judah at Ninth. Other potential connecting points include The Presidio, Marina Green, Golden Gate Bridge, Fisherman's Wharf, North Beach, Chinatown, Market Street, Embarcadero, and PacBell Park. Concourse Authority studies for the Cultural Shuttle are at preliminary stages, and no operational plans are yet proposed. Therefore, the Cultural Shuttle was not a part of the DEIR Project, will not be a part of the GGPCA Preferred Alternative, and the FEIR does not analyze potential Cultural Shuttle operations and its effects on transportation conditions in the Park. Implementation of the Cultural Shuttle could require further environmental review in the future.

Traffic Calming.

Conceptual designs for traffic calming are being developed for narrowed travel lanes and shared-use roadways in Golden Gate Park. Proposed traffic calming measures analyzed in the FEIR include:

- Restriping of King Drive to enhance visibility at crosswalks and bicycle lanes.
- Traffic calming on Academy Drive in conjunction with Music Concourse area surface improvements (to be developed).
- Traffic calming on Middle Drive East in conjunction with the Concourse Parking Facility, as needed.
- Installation of changeable speed signs along Kennedy Drive.

Additional traffic calming measures that will be implemented as part of the Golden Gate Park Master Plan and identified in that Plan were analyzed in the Golden Gate Park Master Plan EIR. For a listing of these measures, the reader is referred to the Golden Gate Park Master Plan and its accompanying EIR. These documents are on file in the office of the Recreation and Park Department, Golden Gate Park, 501 Stanyan Street.

Parking Management.

The DEIR Project would implement improvements identified and evaluated in the Golden Gate Park Master Plan, including time-limited parking and other parking removal. Parking management measures that were part of the DEIR Project, will be part of the GGPCA Preferred Alternative, and which were analyzed in the FEIR include:

- Elimination of eight hundred (800) surface parking spaces in Golden Gate Park, including about two hundred (200) spaces in the Music Concourse area, as required by Proposition J.

Parking Management measures identified in the Golden Gate Park Master Plan and analyzed in the Golden Gate Park Master Plan EIR that would have been implemented as part of the DEIR Project and will be implemented as part of the GGPCA Preferred Alternative include:

- Establishing three to four hour parking time limits in the East Park on Conservatory Drive, Bowling Green Drive, Kezar Drive, and portions of Kennedy Drive and King Drive. This measure has been approved by the Recreation and Park Commission, and will be implemented in 2003.

- Parking removal in association with other measures. Approximately one hundred fifty (150) on-street spaces would be removed at the following locations: Middle Drive West – approximately forty (40) spaces; Waller Street –approximately forty (40) spaces; Seventh Avenue – approximately fifteen (15) spaces; 47th Avenue – approximately five (5) spaces; and Bernice Rodgers Way / South Fork – Fifty (50) spaces.

Bicycle/Pedestrian Improvements.

The Golden Gate Park Master Plan and the San Francisco Bicycle Plan (1997) provide implementation recommendations for bicycle and skating routes, lanes, paths and trails within Golden Gate Park. The conceptual design is being developed for a dedicated bike lane along Kennedy Drive and for improvements to existing paths. The Concourse Authority will work with the Recreation and Park Department to make pedestrian safety improvements. The Concourse Authority has retained the San Francisco Bicycle Coalition to provide public outreach services to develop a list of potential bicycle improvement actions for implementation in the Park. Bicycle, skating and pedestrian improvement measures analyzed in the FEIR include:

- Installation of new fluorescent paint pedestrian crossing signs and ladder markings at approximately one hundred (100) crosswalks, to improve pedestrian safety through the Park.

- Elimination of vehicle parking on selected Park roadways, to be determined, to provide more right-of-way for bicycles.

Bicycle/Pedestrian Improvements identified in the Golden Gate Park Master Plan and analyzed in the Golden Gate Park Master Plan EIR that would have been implemented as part of the DEIR Project and will be implemented as part of the GGPCA Preferred Alternative include:

- Provision for bicycle parking at all major attractions.

- Multi-Use Path Improvements – along the Great Highway, in the central western portion of the Park, and along Kezar Drive.

Road Closures.

In accordance with the Golden Gate Park Master Plan, the Recreation and Park Department will identify and implement road closures in Golden Gate Park. The Concourse Authority will work with the Recreation and Park Department on the design of the road closures. The DEIR Project would not have included any additional road closures, and the GGPCA Preferred Alternative will not include any additional road closures.

MUNI Service Improvements.

The Concourse Authority is working cooperatively with MUNI to enhance and promote transit routes to Golden Gate Park.

- The Concourse Authority has recently worked with MUNI to provide new destination signage on the 44-O'Shaughnessey bus line to identify Golden Gate Park as a destination on this route. This measure has been implemented.

- The Concourse Authority is developing a MUNI to Golden Gate Park brochure for public distribution and availability on buses, light rail cars and Park Shuttles to enhance the use of public transportation to and from the Park.

Section 12 of Proposition J provides that: "The San Francisco Municipal Railway shall prepare and submit to the Authority and the Recreation and Park Department a feasibility study evaluating the possible extension of MUNI light rail service to the Concourse."

C. GGPCA Preferred Alternative

The Underground Through Street (identified in the DEIR as Phase II) is unfunded and would have an unavoidable significant adverse impact on the Rhododendron Dell, a historic resource. For these reasons, the Concourse Authority now proposes to implement the GGPCA Preferred Alternative. As noted above, the GGPCA Preferred Alternative includes the Underground Parking Facility, the associated Concourse surface improvements and the TIP Elements. Phase II, the Underground Through Street, is not being considered for approval at this time and has been severed from the Project. If a specific proposal for Phase II were to be considered for approval at a future date, the Planning Department would make a determination at that time regarding the adequacy of environmental information for Phase II, and, on the basis of the factors noted in CEQA Guidelines Section 15162, could require further environmental review of Phase II, possibly in the form of a Supplemental Environmental Impact Report.

Rather than either retaining the southwest pedestrian tunnel route through the Underground Parking Facility and reconstructing the southwest tunnel portals or replacing the southwest tunnel with a surface walkway, as discussed above, the Concourse Authority now proposes to do both.

Except for the elimination of the Underground Through Street and the addition of the surface walkway to the retention of the Southwest Tunnel route, the GGPCA Preferred Alternative

is substantially similar to the DEIR Project as originally proposed and analyzed in the DEIR, and all potential effects of the Preferred Project as now proposed have been fully addressed in the FEIR.

The GGPCA Preferred Alternative would be constructed in phases to coincide with other construction planned in the Music Concourse area for the new deYoung Museum and the new Academy of Sciences. The Underground Parking Facility and Concourse surface improvements would be constructed in one twenty-two (22) month period. TIP Elements would be phased. Some TIP Elements would be implemented during or shortly after completion of construction of the Underground Parking Facility, such as the elimination of eight hundred (800) surface parking spaces in the Park, including about two hundred (200) spaces in the Music Concourse area, and traffic calming measures in and around the Music Concourse area. Other TIP Elements would be implemented at intervals over a seven (7) to ten (10) year period as funding became available from net parking revenues and other sources, in accordance with Proposition J Sections 8 and 9. TIP Element projects would be coordinated by zone to minimize potential cumulative impacts in the Park.

D. Objectives

The Golden Gate Park Concourse Authority is the Project Sponsor. The objectives of the Project Sponsor are to design, finance, construct and operate the Underground Parking Facility, to design, finance and make the associated Concourse surface improvements, and to design, finance and implement the TIP Elements, in furtherance of and consistent with the policies, purposes and objectives of Proposition J. The Project Sponsor's obligations are described more fully at DEIR pages 1 to 3.

As noted above, one of the purposes of Proposition J is to "create a pedestrian oasis in the Music Concourse Area of Golden Gate Park." Proposition J does not define the term "pedestrian oasis". Therefore, the decision-makers will have to discern the meaning of "pedestrian oasis" and determine the consistency of the GGPCA Preferred Alternative with Proposition J by measuring the Project Alternative against all of the objectives, purposes and policies of Proposition J as a whole.

Some members of the public contend that creation of the pedestrian oasis intended under Proposition J requires either the elimination of all traffic within the Concourse area or elimination of north-south through-traffic in the Concourse area; and that, therefore, the GGPCA Preferred Alternative without Phase II, the Underground Through Street, would not be consistent with Proposition J. Other members of the public make one or more of the following contentions to the contrary: that construction of the Underground Through Street is infeasible for the reasons set forth above; that, in addition to the Underground Parking Facility itself, the new deYoung Museum and the proposed new California Academy of Sciences would continue to need drop-off and pick-up access to the front of their institutions from Tea Garden Drive and Academy Drive for private automobiles and buses to serve the public including children, seniors and disabled who visit the institutions each year; that closure of the Concourse area to north-south through traffic absent the Underground Through Street would create undesirable traffic conditions elsewhere in the Park: and that the GGPCA Preferred Alternative would enhance the scenic and recreational enjoyment of the Concourse Area through the provision of traffic calming and pedestrian friendly improvements and landscaping.

As the agency with the primary responsibility for implementing Proposition J, the Concourse Authority has determined that the GGPCA Preferred Alternative is an appropriate way to balance, reconcile and promote the potentially competing objectives, purposes and policies of Proposition J. As construed by the Concourse Authority, Proposition J seeks to create a pedestrian oasis in the Concourse area while, at the same time, accommodate the Underground Parking Facility and assure long-term, safe, reliable and convenient access to the Park as a whole, and to the Concourse institutions in particular, for children, families, young people, seniors, and the disabled, by all forms of transportation, including public transit, charter buses, bicycles, walking and automobiles. These objectives are to be balanced and reconciled by reducing the impact of automobiles in the Park, and by providing traffic calming, pedestrian friendly and landscaping improvements to the surface of the Concourse area. The reduction of automobiles on Concourse area roads as a consequence of a garage entry and exit at Tenth Avenue outside the Park, the elimination of surface parking within the Concourse area, the narrowing of roads within the Concourse area, the addition of other traffic calming measures in and around the Concourse area, the provision of pedestrian and bicycle improvements in and around the Concourse area, the replacement of approximately three (3) acres of former parking and roadway pavement with landscaped areas, and the measures the institutions are taking on their properties will all contribute to the creation of a pedestrian oasis in the Music Concourse area that does not deprive the institutions of surface access from Tea Garden and Academy Drives. The institutions assert that such access is critical not only to their survival in the Park, but also to serve all segments of the public. The Concourse Authority believes that the pedestrian and bicycle amenities and landscape improvements described above combined with adequate surface access and underground parking fulfills the mandates of Proposition J.

E. Project Approvals

The GGPCA Preferred Alternative is subject to a series of City approvals described in the FEIR, and generally summarized as follows:

City Planning Commission:

- Certifies the Final EIR.
- Adopts CEQA findings and Mitigation Monitoring and Reporting Program ("MMRP").
- Determines conformity of the financing, construction and implementation of the GGPCA Preferred Alternative with the General Plan and Planning Code Section 101.1 priority policies.

Golden Gate Park Concourse Authority:

- Reviews Final EIR, makes CEQA findings and adopts measures for which it is responsible under the MMRP.
- Approves those aspects of the GGPCA Preferred Alternative for which it is responsible.

- Makes recommendations to the Recreation and Park Commission concerning the need, if any, to amend the Golden Gate Park Master Plan and the Music Concourse Special Area Plan to conform to Proposition J and the GGPCA Preferred Alternative as approved by the Concourse Authority.

- Approves lease and finance agreements between the Concourse Authority and the Music Concourse Community Partnership ("MCCP") regarding the design, financing, construction and operation of the Underground Parking Facility, and recommends that the Board of Supervisors approve these agreements.

- Approves the final design of the Underground Parking Facility.

- Recommends a parking fee schedule.

Recreation and Park Commission:

- Reviews Final EIR, makes CEQA findings and adopts measures for which it is responsible under the MMRP.

- Ratifies the actions of the Concourse Authority.

- Determines consistency of the GGPCA Preferred Alternative with the Golden Gate Park Master Plan and the Music Concourse Special Area Plan. Amends the Golden Gate Park Master Plan and the Music Concourse Special Area Plan to the extent necessary to conform to Proposition J and the GGPCA Preferred Alternative as approved by the Concourse Authority.

- Oversees the actions of the Concourse Authority in accordance with the provisions of Proposition J.

Arts Commission:

- Approves modifications to Park structures.

Board of Trustees of the Fine Arts Museums of San Francisco (FAMSF):

- Reviews FEIR, makes CEQA Findings and adopts measures for which it is responsible under the MMRP.

- Reviews and approves construction activities and elements of the Phase I Underground Parking Facility that would require encroachment on or access easements to the New deYoung Museum site under the control of the FAMSF.

Board of Supervisors:

- Reviews Final EIR, makes CEQA findings and adopts measures for which it is responsible under the MMRP.

- Makes findings regarding the consistency of the GGPCA Preferred Alternative with the General Plan and Planning Code Section 101.1 priority policies.

- Adopts resolution approving lease and finance agreements between the Concourse Authority (on behalf of the City) and MCCP regarding the design, financing, construction and operation of the Underground Parking Facility, as required by Proposition J and Charter Section 9.118.

- Adopts resolution approving TEFRA.

- Adopts ordinance approving parking fee schedule for the Underground Parking Facility.

Department of Building Inspection:

- Issues demolition, site, building, and fire safety permits.

Fire Department:

- Issues permit to operate the Underground Parking Facility.

Department of Parking and Traffic:

- Reviews and considers reconfiguration of streets and intersections and installation of signals under its jurisdiction.

Department of Public Works:

- Issues permits for any encroachments on public rights-of-way and issues permits for and accepts any improvements to streets under its jurisdiction.

F. The CEQA Process

CEQA requires a thorough public process in all phases of preparing an Environmental Impact Report ("EIR"). Here, the Planning Department determined that an Environmental Impact Report was required for the DEIR Project and provided public notice of that determination by publication in a newspaper of general circulation on May 18, 2002. The Planning Department published and circulated the DEIR on December 14, 2002 Planning Department File No. 2001.911E. The Planning Commission held a public hearing on the DEIR on January 23, 2003 and extended the written comment period until February 5, 2003. The Department prepared responses to comments on environmental issues received at the public hearing and in writing during the 53-day public review period for the DEIR, prepared revisions to the DEIR in response to

comments made or based on additional information that became available during the public review period, and corrected errors in the DEIR. The Department presented this information in a "Draft Summary of Comments and Responses" document, published and circulated on July 3, 2003. The Final EIR ("FEIR") consists of the DEIR, the Summary of Comments and Responses, and all other supporting studies, materials, consultations and comments in the administrative record. On July 24, at a duly notice public hearing, the Planning Commission certified the FEIR. The FEIR, including the supporting materials and documents, is available for public review at the Planning Department offices at 1660 Mission Street, and is made a part of the record before the Concourse Authority by reference herein.

The FEIR analyzes Phase I, the Underground Parking Facility, and Phase II, the Underground Through Street. The FEIR also analyzes certain of the Transportation Improvement Plan ("TIP") Elements to be implemented as a part of the Phase I Projects. Additional TIP Elements to be implemented as part of the Phase I Projects are identified in the Golden Gate Park Master Plan and were analyzed in the Golden Gate Park Master Plan EIR. The Golden Gate Park Master Plan EIR was certified by the Planning Commission by its Motion No. 14653 on July 9, 1998 in Case No. 95.243E. The Master Plan EIR and supporting materials and documents are available for public review at the Planning Department offices at 1660 Mission Street, and are made a part of the record before the Commission in these proceedings by this reference.

The TIP Elements analyzed in the FEIR are identified at DEIR pages 17-24 and include the following:

- The Intra-Park Shuttle.
- The specific Traffic Calming measures identified at DEIR page 21.
- The specific Parking Management measures identified at DEIR page 22.
- The specific Bicycle/Pedestrian Improvements identified at DEIR page 23.

The TIP Elements analyzed in the Master Plan EIR include the following:

- The specific Traffic Calming measures identified at DEIR page 22.
- The specific Parking Management Measures identified at DEIR pages 22-23.
- The specific Bicycle/Pedestrian Improvements described at DEIR pages 23-24.
- The Road Closures Identified at DEIR pages 23-24.

Concourse Authority studies for the Cultural Shuttle are at preliminary stages, and no operational plans are yet proposed. As noted at DEIR page 21, implementation of the Cultural Shuttle could require further environmental review in the future consistent with CEQA Guidelines Sections 15162, 15163, 15165 and 15168, which define the criteria for future environmental review when specific information on Cultural Shuttle operations is available. Analysis of environmental impacts of the Cultural Shuttle would be speculative at this time.

III. ACTIONS

The Concourse Authority is taking several actions in connection with the GGPCA Preferred Alternative including: adopting these Findings and adopting a Mitigation Monitoring and Reporting Program ("MMRP"); adopting a resolution concerning approval of the GGPCA Preferred Alternative, including consistency findings with Golden Gate Park Master Plan, adopting a resolution recommending a parking fee schedule for the Underground Parking Facility, and adopting a resolution approving the Bicycle Plan.

IV. ALTERNATIVES

A. Introduction

The FEIR analyzed the DEIR Project and the following six (6) alternatives to the DEIR Project: a no-project alternative; two (2) reduced development (no through road) alternatives, one of which would limit through access between Kennedy Drive and the Music concourse to MUNI and emergency vehicles; two (2) circulation alternatives retaining the through road, one with a variation of the entrances and roadway alignment and one which replaces the through road with a surface road; and a third circulation alternative that includes a new vehicular tunnel, traffic loop, and entrance for the eastern end of the Music Concourse vicinity.

The FEIR also discussed five (5) additional alternatives that were considered and rejected prior to publication of the DEIR, including an alternative location and configuration for the Underground Parking Facility that was first analyzed and rejected prior to publication of the DEIR, and a variant of that alternative that was again analyzed and rejected during the environmental review process.

B. Reasons for Rejection of the DEIR Project and Alternatives

The Concourse Authority adopts the GGPCA Preferred Alternative and rejects the DEIR Project and the other alternatives because the Concourse Authority finds that there is substantial evidence of specific economic, legal, social, technological and other considerations that make such alternatives infeasible, as set forth below:

DEIR Project.

The DEIR Project is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following environmental, economic, legal, social, technological and other considerations.

As discussed in Chapters III and V of the FEIR and elsewhere in these Findings, the only potential significant effect of the DEIR Project that could not be avoided or substantially lessened through the implementation of feasible mitigation measures is the significant adverse impact Phase II, the Underground Through Street, would have on the Rhododendron Dell, a historic resource. The Underground Through Street would require the removal of landscape and windbreak vegetation. This would significantly affect the historic character of the Rhododendron Dell, an area of Golden Gate Park considered individually eligible for listing in the California Register of Historic Resources. In addition, the Underground Through Street lacks funding at this time

The GGPCA Preferred Alternative is analyzed in the FEIR as Alternative B, and includes all of the elements of the DEIR Project except for Phase II, the Underground Through Street. The GGPCA Preferred Alternative will feasibly attain most of the basic objectives of the DEIR Project, and will achieve all of the objectives of Proposition J. The GGPCA Preferred Alternative meets the Project Sponsor's objectives discussed in Article II. D, above. However, because the GGPCA Preferred Alternative eliminates the Underground Through Street, it also eliminates the significant environmental effect that the Underground Through Street would have on the Rhododendron Dell. The FEIR identifies Alternative B, the GGPCA Preferred Alternative, as the environmentally superior alternative. In addition to avoiding the significant effect on the Rhododendron Dell, the GGPCA Preferred Alternative will promote the restoration of the Concourse surface, and provide funding for traffic calming and the other TIP Elements through net revenues from parking operations.

For the reasons set forth above, the Concourse Authority has rejected the DEIR Project and now proposes to implement the GGPCA Preferred Alternative, which consists of the Underground Parking Facility, the associated Concourse surface improvements, and the TIP Elements.

The Concourse Authority adopts the GGPCA Preferred Alternative and rejects the DEIR Project and each of the other alternatives for the reasons set forth above, and for the additional specific reasons set forth with respect to the individual alternatives below.

Alternative A: No Project.

This alternative, described at DEIR pages 210-211, is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following additional environmental, economic, legal, social, technological and other considerations:

Under the No Project Alternative, the Underground Parking Facility would not be constructed and, therefore, the impacts associated with development of the Underground Parking Facility would not occur. Some traffic and Concourse surface improvements examined and approved under the Golden Gate Park Master Plan would still occur. However, the additional Concourse surface improvements and TIP Elements included within the GGPCA Preferred Alternative would not occur and, therefore, the impacts associated with the development of these additional improvements and elements would not occur. This alternative would not accomplish the Project Sponsor's objectives to design, finance, construct and operate the Underground Parking Facility, to design, finance and make all of the associated Concourse surface improvements, and to design, finance and implement all of the TIP Elements, in furtherance of and consistent with the policies, purposes and objectives of Proposition J. The policies, purposes and objectives of Proposition J are discussed in Article II. A, above.

Alternative C: Phase I With MUNI and Emergency Vehicle Access.

This alternative, described at DEIR pages 212-214, is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following additional environmental, economic, legal, social, technological and other considerations:

This alternative would eliminate the Underground Through Street and otherwise be similar to the GGPCA Preferred Alternative. With this alternative, however, through access would be eliminated between Kennedy Drive and the Music Concourse, with the exception of access for MUNI and emergency vehicles. Vehicular access to the Music Concourse roadways for pick-up and drop-off, buses and taxis would be restricted to a one-way loop, with Academy Drive (northbound) and Tea Garden Drive (southbound) connecting to King Drive.

The environmental impacts of this alternative would be generally similar to those of the GGPCA Preferred Alternative. However, this alternative would result in additional trips on routes within the Park, including Middle Drive East between King Drive and Kennedy Drive.

With Alternative C, the unsignalized intersection of Kennedy/Middle Drive East would operate at LOS F in the weekday PM peak hour. In the weekday PM peak hour, the unsignalized intersection of King/Middle Drive East would operate at LOS E/F. While restriping would mitigate these significant impacts to acceptable levels, the restriping would require the elimination of on-street parking along the east and west sides of Middle Drive East, the north and south sides of Kennedy Drive, and the northbound and southbound sides of King Drive. This alternative would also increase the travel times to the Concourse and complicate circulation and access to the New deYoung Museum and the California Academy of Sciences.

Alternative D: Ramp Under Kennedy Drive to Underground Through Street.

This alternative, as described at DEIR pages 215-218, is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following additional environmental, economic, legal, social, technological and other considerations:

Alternative D would include the Underground Through Street. Rather than ramping down at Kennedy Drive, the Underground Through Street would include a ramp at Eighth Avenue, with a grade-separation under Kennedy Drive, continuing as an underground street to a Middle Drive East ramp. The Underground Through Street would not connect to the parking facility. The Kennedy Drive grade separation would require narrowing of Kennedy Drive, and possibly realigning it to the south, to provide adequate grades for the Eighth Avenue entry. This alternative would change circulation conditions at Eighth Avenue and Kennedy Drive and might displace park landscaping and existing monuments east of the Concourse. This alternative would remove all access between Tea Garden Drive and Kennedy Drive. An alternate route for MUNI, which currently enters the Concourse from Eighth Avenue at Fulton Street, would be required. The alternate route is not known at this time.

The historic integrity of the Rhododendron Dell would still be diminished by this alternative, resulting in an unavoidable significant environmental impact. Alternative D would also have a significant adverse impact on the LOS at King Drive/Crossover Drive that could not be avoided. In addition, the closure of the connection between Kennedy Drive and the Music Concourse roadways to all traffic would require rerouting of the MUNI 44-O'Shaughnessy bus line to other roadways within the Park, or possibly the Underground Through Street. Alternative D would also increase travel time to the Concourse and complicate circulation and access to the New deYoung Museum and the California Academy of Sciences.

Alternative E: Surface Through Street.

This alternative, described at DEIR pages 218-221, is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following additional environmental, economic, legal, social, technological and other considerations:

This alternative would substitute for Phase II, the Underground Through Street, a surface street through the Concourse from Eighth Avenue to Middle Drive East. The surface through street, which would add a new element to the Concourse, would include a roundabout at the site of existing surface roadways. The roundabout, at the east end of the Concourse, would include MUNI, bus, and other vehicle passenger loading and unloading. The through street would continue to Middle Drive East adjacent to the California Academy of Sciences. In addition, the connection between Kennedy Drive and Academy Drive/Tea Garden Drive would be eliminated, and Academy Drive and Tea Garden Drive would be converted into cul-de-sacs. Alternative E assumes a four-way stop at Kennedy Drive and Eighth Avenue and would not require narrowing or re-alignment of Kennedy Drive. Access to Tea Garden Drive and Academy Drive would be from King Drive. Academy and Tea Garden Drives would be two-way and would provide emergency and ADA access only to the New deYoung Museum and the California Academy of Sciences.

Alternative E would have an unavoidable significant effect on the integrity of the Rhododendron Dell, a historic resource. The introduction of a new surface road and traffic circle would also alter spatial relationships and circulation patterns important to defining the character of the Music Concourse and may threaten its potential eligibility for the California Register of Historic Resources. This would be considered a significant adverse impact.

Alternative E would have a significant impact on the LOS at the intersection of Kennedy/Eighth Avenue during the weekday PM peak hour, and would not have significant impacts during the Saturday midday and Sunday midday peak hours. Traffic signals would be required to mitigate this impact. The intersection of Kennedy Drive and Eighth Avenue would remain open to northbound and southbound vehicles during Sunday road closure conditions; however, traffic control officers and gates would be required at this intersection to assure pedestrian safety.

This alternative would also deprive the New deYoung Museum and the California Academy of Sciences of direct access from the Concourse roadways.

Alternative F: Traffic Loop.

This alternative, as described at DEIR pages 221-223, is rejected in favor of the GGPCA Preferred Alternative and is found infeasible for the following additional environmental, economic, legal, social, technological and other considerations:

Alternative F would include the Underground Parking Facility, the associated Concourse surface improvements and the TIP Elements, as would the GGPCA Preferred Alternative. Alternative F would also include a new vehicular tunnel, traffic loop, and vehicular entrance for the eastern end of the Music Concourse. The proposed connection would begin at the Eighth Avenue entry and descend under Kennedy Drive. The road would emerge from under Kennedy Drive near the northwest corner of the Rhododendron Dell and then form a traffic loop at

the eastern end of the Music Concourse. Kennedy Drive would be narrowed and re-aligned to allow for the grade separation. This alternative would not include the Phase II Underground Through Street to Middle Drive East.

This alternative would have adverse impacts to the Rhododendron Dell similar to those of the Underground Through Street.

Other Alternatives Considered.

In 2001, the Concourse Authority engaged in a conceptual design study, including public outreach and review of a series of alternatives for potential Underground Parking Facility configurations, surface circulation changes, and Underground Through Street routes to meet various project objectives and public input. This process resulted in the May 2001 Conceptual Design Study Evaluation of Alternatives – Golden Gate Park Concourse Underground Parking Facility (the "Alternatives Study"). The Concourse Authority reviewed that study, as well as public comments. The following alternatives were reviewed in that study, but were dropped from further consideration for the reasons set forth below:

Underground Parking Facility (May 2001 Alternative 4) would add one level beneath the existing paved area north of the Concourse. This alternative was considered, but rejected primarily because it would add costs, interfere with circulation in the Concourse area, and cause construction and schedule delays to the adjacent New deYoung Museum.

Underground Parking Facility (May 2001 Alternative 5) would locate the underground parking in sections adjacent to the museums and in the area west of the Bandshell. Each parking facility would include two levels of parking. This alternative was also rejected due to factors of cost, construction schedules and circulation. In addition, this alternative would require excavation and replacement of the area behind the Bandshell as well as removal and replacement of trees that provide wind break protection for the Music Concourse.

May 2001 Alternative 6 would include a two-level parking facility that would wrap around the deYoung Museum and extend under Kennedy Drive, to minimize impacts on the Concourse. This alternative was considered, but rejected due to potential circulation problems, the need to relocate utilities, added construction costs as well as schedule and coordination conflicts with the New deYoung Museum, and the inconvenience of location for California Academy of Sciences visitors. In addition, this alternative would impact trees in the Japanese Tea Garden and along Kennedy Drive and require the reconstruction of the pedestrian tunnel under Kennedy Drive.

May 2001 Alternative 7 would locate the parking all on one level, on all four sides of the Music Concourse. This alternative was rejected because it would displace the pedestrian tunnels, cause cost and schedule challenges for construction, and could also cause circulation problems. In addition, this alternative would require excavation and replacement of the area west of the Bandshell as well as removal and replacement of trees that provide wind break protection for the Music Concourse.

The 2002 Schematic Plan for the Underground Parking Facility which included a Transit Center, as described in Article II.B above, was considered and rejected for the reasons set forth in Article II.B above.

The reasons why these alternatives were considered and rejected, and therefore not further analyzed in the FEIR, are set forth in the Alternatives Study, the FEIR and Article II.B, above and are incorporated herein by this reference. For the reasons stated above as well as the explanation in the FEIR, these alternatives are again rejected as infeasible.

Additional Alternatives.

Members of the public commented that the City should consider two (2) additional alternatives, the May 2001 Alternative 6 variant discussed in the Draft Summary of Comments and Responses at pages 282 to 296, and proposed "Alternative G", which would include an underground street through the Park under Middle Drive East and the Big Rec Ball Field to Seventh Avenue, discussed in the Draft Summary of Comments and Responses at pages 296 to 302. The reasons why these alternatives were rejected are set forth in the Draft Summary of Comments and Responses and elsewhere in the record before the Concourse Authority, and are incorporated herein by this reference. For the reasons stated above as well as the explanation in the Draft Summary of Comments and Responses and elsewhere in the record before the Concourse Authority, these alternatives are again rejected as infeasible.

V. MITIGATION MEASURES

A. Adoption of Mitigation Measures.

CEQA requires agencies to adopt mitigation measures that would avoid or substantially lessen a project's identified significant impacts or potential significant impacts if such measures are feasible. The mitigation measures summarized in this Section V, and more fully detailed in Exhibit 1 attached hereto, mitigate the potential significant impacts of the GGPCA Preferred Alternative. The Concourse Authority has reviewed the mitigation measures presented in the FEIR in connection with its consideration of the Concourse Authority Actions and the Preferred alternative. Responsibility for implementation and monitoring has been established pursuant to the Mitigation Monitoring and Reporting Program attached hereto as Exhibit 2.

The Concourse Authority adopts all the mitigation measures as they appear in the FEIR and in the mitigation measures attached hereto as Exhibit 1 and incorporated herein by this reference. The Concourse Authority finds that all of the mitigation measures in the FEIR and Exhibit 1 attached hereto, in whole or in part, fall within the jurisdiction of the Concourse Authority and other City agencies. For the measures under other City agency jurisdiction, the Concourse Authority determines that such measures can and should be adopted and carried out by such other agencies, as set forth in the Mitigation Monitoring and Reporting Program attached hereto as Exhibit 2. The Executive Director of the Concourse Authority is hereby directed to transmit copies of Exhibit 1 and Exhibit 2 to the affected City agencies.

A. Transportation.

1. Restripe the northbound approach to the intersection of Eighth/Fulton to provide a left-turn pocket (convert the existing left-through-right lane into a through-right lane) and create a westbound left-turn pocket.

2. Restripe the southbound approach to the intersection of Eighth/Kennedy to provide a left-turn pocket (convert the existing left-right lane into a right-turn only lane).

B. Noise.

1. The project contractor would use equipment and trucks with noise control in order to minimize construction noise impacts.

2. The project contractor would prohibit truck and heavy equipment operations during the nighttime hours (5:00 PM to 7:00 AM).

3. The project contractor would locate stationary construction noise sources, such as compressors, as far from adjacent residences as possible. If it were necessary to locate equipment near existing residences, they shall be enclosed within temporary sheds.

4. The project contractor would use hydraulically or electrically powered impact tools wherever possible to avoid noise associated with compressed air exhaust from pneumatically powered tools. However, where use of pneumatically powered tools is unavoidable, an exhaust muffler on the compressed air exhaust shall be used.

5. The project sponsor would require project construction contractor(s) to pre-drill piling holes to the maximum depth feasible and to limit pile driving activity to result in the least disturbance to neighbors.

C. Air Quality.

1. The project sponsor would require construction contractor(s) to comply with a dust abatement program that complies with BAAQMD recommendations to reduce the contribution of project construction to local PM10 concentrations.

2. The project sponsor would require that construction contractor(s) obtain reclaimed water from the Clean Water Program for dust control activities and to operate construction equipment so as to minimize exhaust emissions of particulates and other pollutants.

D. Geology / Topography.

1. The project sponsor and its contractors would follow the recommendations of the final geotechnical reports of one or more California-licensed geotechnical engineers.

2. If dewatering were necessary, the project sponsor and its contractor(s) would follow the geotechnical engineers' recommendations regarding dewatering.

3. The project sponsor and its contractor(s) would follow the geotechnical engineers' recommendations regarding installation of settlement markers around the perimeter of shoring to monitor any ground movements outside of the shoring itself.

E. Water Quality.

1. If dewatering were necessary, the project sponsor would follow the recommendations of the geotechnical engineer or environmental remediation consultant, in

consultation with the Bureau of Environmental Regulation and Management of the Department of Public Works, regarding treatment, if any, of pumped groundwater prior to discharge to the combined sewer system.

2. The project sponsor would require the general contractor to install and maintain sediment traps in local storm water intakes during construction to reduce the amount of sediment entering the combined sewer system, if this were found to be necessary by the Bureau of Environmental Regulation and Management of the Department of Public Works.

F. Hazards.

1. In addition to local, state, and federal requirements for handling hazardous materials and soil and groundwater containing chemical contaminants, the project sponsor would enter into a voluntary remedial action agreement with the Department of Public Health pursuant to Health and Safety Code Sections 101480 et seq.

G. Cultural Resources.

1. Archaeological Resources.

The project sponsor would retain the services of a qualified archaeological consultant having expertise in California prehistoric and urban historical archeology to undertake an archaeological testing program prior to commencement of construction and to monitor construction, and would implement such additional measures as may be required during construction to avoid any potentially significant adverse effect from the proposed project on buried or submerged historical resources.

B. Adoption of Mitigation Monitoring and Reporting Program

The Concourse Authority hereby adopts a Mitigation Monitoring and Reporting Program as required by Section 21081.6 of the California Public Resources Code. This Mitigation Monitoring and Reporting Program is attached hereto as Exhibit 2 and is incorporated herein by reference. The purpose of the Program is to determine the stage at which each of the mitigation measures must be imposed in order to ensure that the responsible official or entity carries out the measure and that the City enforces the obligation.

VI. SIGNIFICANT ENVIRONMENTAL IMPACTS

With the implementation of all of the mitigation measures outlined in Article V herein, the following environmental impacts resulting from the GGPCA Preferred Alternative, which impacts were identified as significant or potentially significant in the FEIR, would be reduced to a less-than-significant level as described in the FEIR

Reduction of the significant or potentially significant impacts discussed in the FEIR and listed below assume implementation by City agencies of the mitigation measures adopted or recommended for adoption herein. The Concourse Authority has made a determination that these measures can and should be implemented. In so determining, the Concourse Authority has found

that these measures are feasible and can be implemented through the approvals for the GGPCA Preferred Alternative. The FEIR provides a detailed analysis of the impacts and the effectiveness of these measures to reduce the impacts. Such analysis can be found in the DEIR on pages 193-207, as discussed in the topical areas of analysis under the DEIR's Environmental Setting and Impact sections in the Initial Study, attached to the DEIR as Appendix A, and as discussed in this Article VI.

For the reasons set forth above, the Concourse Authority finds that the mitigation measures set forth in Article V and incorporated into the GGPCA Preferred Alternative will eliminate or substantially lessen all significant or potentially significant effects of the GGPCA Preferred Alternative on the environment.

A. Transportation.

Under the Baseline plus Phase I conditions and the 2015 Cumulative conditions, the intersection of Fulton Street and Eighth Avenue would operate at unacceptable levels during the weekday PM peak hour. Under the 2015 Cumulative conditions, the intersection of Eighth Avenue and John F. Kennedy Drive would operate at unacceptable levels during the weekday PM peak hour. The GGPCA Preferred Alternative would contribute substantially to the total traffic growth at the intersection of Fulton Street and Eighth Avenue and the cumulative grown at both intersections. With mitigation, as described above, these impacts would be reduced to a less than significant level.

B. Noise.

Construction-related activities associated with the Underground Parking Facility would generate noise levels that could adversely affect the surrounding area. With mitigation, as described above, noise impacts from construction activities would be reduced to a less than significant level.

C. Air Quality.

Construction-related emissions from the GGPCA Preferred Alternative may cause adverse effects on local air quality by generating significant amounts of dust, including PM_{10} and other larger dust particles. In addition, exhaust emissions from construction equipment and vehicles, emitting ozone precursors and carbon monoxide, would occur during construction. With mitigation, as described above, fugitive dust and emissions impacts from construction activities would be reduced to less than significant levels.

D. Pedestrian Tunnels.

Three (3) tunnels currently provide pedestrian access into the Concourse Bowl below existing roadways. The GGPCA Preferred Alternative will reconstruct the northeast and southeast pedestrian tunnels and tunnel portals. The GGPCA Preferred Alternative will retain the southwest pedestrian tunnel route through the upper level of the Underground Parking Facility and reconstruct the southwest tunnel portals in their current locations. The FEIR concludes that the reconstruction of the pedestrian tunnels, as proposed, will not significantly impact a historic resource. This conclusion is based on the report by Page & Turnbull, Inc., historic architecture consultants, entitled Golden Gate Park Proposed Underground Parking Structure: Evaluation of the Potential Effect on Historical

Resources, Golden Gate Park, San Francisco, dated December 13, 2002 (the "Page & Turnbull Report").

As the FEIR notes, the Page & Turnbull Report identifies the Concourse as a precinct in Golden Gate Park that appears to be eligible for listing in the California Register of Historic Resources. While the Page & Turnbull Report regards the pedestrian tunnels as character-defining features of the Music Concourse, it concludes that their reconstruction, as proposed, will not significantly impact the historic character of the Music Concourse. The San Francisco Landmarks Preservation Advisory Board disagrees, asserting that the pedestrian tunnels should be considered individual elements of architectural significance in the Music Concourse, and that reconstruction of the pedestrian tunnels, as proposed, and in particular the southwest tunnel, would significantly impact spatial relationships that characterize the Music Concourse vicinity.

This Concourse Authority adopts the findings and conclusions set forth in the Page & Turnbull Report and the FEIR, particularly at pages 97 to 105 of the Draft Summary of Comments and Responses. Those findings and conclusions are incorporated herein by this reference. In summary: The historic resource in question is the Music Concourse, not the pedestrian tunnels. It is the Music Concourse that is potentially eligible for the California Register as a designed landscape. The overall character and significance of the Music Concourse Bowl is defined by the spatial organization, topography, vegetation, and circulation networks found in the assemblage of trees, turf lawns, pathways, stairs, pedestrian tunnels, fountains, and the Spreckels Temple of Music. With the GGPCA Preferred Alternative, most of these features would remain intact and the Music Concourse would retain historic integrity.

E. Other Impacts.

The Initial Study (DEIR Appendix A) determined that the potential effects of the GGPCA Preferred Alternative related to Geology/Topography, Water Quality, Hazards and Cultural Resources would either be insignificant or would be reduced to a less than significant level by mitigation measures included in the GGPCA Preferred Alternative and/or by regulatory requirements and procedures applicable to the GGPCA Preferred Alternative. These mitigation measures and regulatory requirements and procedures are included within the Mitigation Measures set forth in Article V, above.

VII. NO UNAVOIDABLE SIGNIFICANT ENVIRONMENTAL IMPACT

With implementation of the mitigation measures set forth in Article V above, the GGPCA Preferred Alternative will not have a significant effect on the environment.

VIII. EXHIBITS

Exhibit 1 sets forth the full text of all of the mitigation measures proposed in the FEIR. Exhibit 2 is the Mitigation Monitoring and Reporting Program that this Concourse Authority adopts.

EXHIBIT 1

MITIGATION MEASURES
GOLDEN GATE PARK CONCOURSE AUTHORITY PROJECTS

A. TRANSPORTATION

1. Restripe the northbound approach to the intersection of Eighth/Fulton to provide a left-turn pocket (convert the existing left-through-right lane into a through-right lane) and create a westbound left-turn pocket. The provision of the northbound left-turn pocket and westbound left-turn pocket would require the elimination of on-street parking on Eighth Avenue and Fulton Street (but could fit within the existing street right of way).

2. Restripe the southbound approach to the intersection of Eighth/Kennedy to provide a left-turn pocket (convert the existing left-right lane into a right-turn only lane).

B. NOISE

1. The project contractor would use equipment and trucks with noise control (e.g., improved exhaust mufflers, equipment redesign, use of intake silencers, ducts, engine enclosures and acoustically attenuating shields or shrouds) in order to minimize construction noise impacts. Before project construction, all construction equipment (except for impact tools, pavement breakers and jackhammers) will be tested to ensure that equipment noise does not exceed an average level of 80 dBA at 100 feet.

2. The project contractor would prohibit truck and heavy equipment operations during the nighttime hours (5:00 PM to 7:00 AM) to minimize potential disturbance of adjacent residents. It is not anticipated that weekend construction would be necessary; however, there may be special conditions that may require occasional weekend construction. These conditions would require additional review by the Recreation and Parks Department.

3. The project contractor would locate stationary construction noise sources, such as compressors, as far from adjacent residences as possible. If it were necessary to locate equipment near existing residences, they shall be enclosed within temporary sheds.

4. The project contractor would use hydraulically or electrically powered impact tools (e.g., jack hammers, pavement breakers and rock drills) wherever possible to avoid noise associated with compressed air exhaust from pneumatically powered tools. However, where use of pneumatically powered tools is unavoidable, an exhaust muffler on the compressed air exhaust shall be used; this muffler can lower noise levels from the exhaust by up to about 10 dBA. External jackets on the tools themselves shall be used where feasible, and this could achieve a reduction of 5 dBA.

5. The project sponsor would require project construction contractor(s) to pre-drill piling holes to the maximum depth feasible on the basis of soil conditions. Contractors would

be required to use construction equipment with state-of-the-art noise shielding and muffling devices. If pile driving is required, the project sponsor would also require that contractors limit pile driving activity to result in the least disturbance to neighbors.

C. AIR QUALITY / CLIMATE

1. The project sponsor would require the contractor(s) to spray unpaved areas of the site with water during excavation and construction activities at least twice per day; cover stockpiles of soil, sand, and other material; cover trucks hauling debris, soil, sand or other such material; sweep paved access roads, parking areas, staging areas and surrounding streets during excavation and construction at least once per day to reduce particulate emissions; hydroseed or apply non-toxic soil stabilizers to inactive construction areas and exposed stockpiles; limit traffic speeds on unpaved roads to 15 miles per hour; install sandbags or other erosion control measures to prevent silt runoff to public roadways; replant vegetation in disturbed areas as quickly as possible; install wheel washers for all exiting trucks or wash off the tires or tracks of all trucks and equipment leaving the construction site; install windbreaks at the windward sides of the construction areas; and suspend excavation and grading activities when wind (instantaneous gusts) exceeds 25 miles per hour.

2. Ordinance 175-91, passed by the Board of Supervisors on May 6, 1991, requires that non-potable water be used for dust control activities. Therefore, the project sponsor would require that the contractor(s) obtain reclaimed water from the Clean Water Program for this purpose. The project sponsor would require the project contractor(s) to maintain and operate construction equipment so as to minimize exhaust emissions of particulates and other pollutants, by such means as a prohibition on idling motors when equipment is not in use or when trucks are waiting in queues, and implementation of specific maintenance programs to reduce emissions from equipment that would be in frequent use for much of the construction period.

D. GEOLOGY / TOPOGRAPHY

1. One or more geotechnical investigations by a California-licensed geotechnical engineer are included as part of the project. The project sponsor and its contractors would follow the recommendations of the final geotechnical reports regarding any excavation and construction for the project. The project sponsor would ensure that the construction contractor conducts a pre-construction survey of existing conditions and monitors the adjacent buildings including the Spreckels Temple of Music and the Japanese Tea Garden for damage during construction, if recommended by the geotechnical engineer.

2. If dewatering were necessary, the final soils report would address the potential settlement and subsidence impacts of this dewatering. Based on this discussion, the soils report would determine whether or not a lateral movement and settlement survey should be done to monitor any movement or settlement of surrounding buildings and adjacent streets. If a monitoring survey were recommended, the Department of Building Inspection would require that a Special Inspector (as defined in Article 3 of the Building Code) be retained by the project sponsor to perform this monitoring. Instruments would be used to monitor potential settlement and subsidence. If, in the judgement of the

Special Inspector, unacceptable movement were to occur during construction, groundwater recharge would be used to halt this settlement. The project sponsor shall delay construction if necessary. Costs for the survey and any necessary repairs to service lines under the street would be borne by the project sponsor.

If dewatering were necessary, the project sponsor and its contractor would follow the geotechnical engineers' recommendations regarding dewatering to avoid settlement of adjacent streets, utilities, and buildings that could potentially occur as a result of dewatering.

3. The project sponsor and its contractor would follow the geotechnical engineers' recommendations regarding installation of settlement markers around the perimeter of shoring to monitor any ground movements outside of the shoring itself. Shoring systems would be modified as necessary in the event that substantial movements are detected.

E. WATER QUALITY

1. If dewatering were necessary, the project sponsor would follow the recommendations of the geotechnical engineer or environmental remediation consultant, in consultation with the Bureau of Environmental Regulation and Management of the Department of Public Works, regarding treatment, if any, of pumped groundwater prior to discharge to the combined sewer system.

   If dewatering were necessary, groundwater pumped from the site would be retained in a holding tank to allow suspended particles to settle, if this were found to be necessary by the Bureau of Environmental Regulation and Management of the Department of Public Works to reduce the amount of sediment entering the combined sewer system.

2. The project sponsor would require the general contractor to install and maintain sediment traps in local storm water intakes during construction to reduce the amount of sediment entering the combined sewer system, if this were found to be necessary by the Bureau of Environmental Regulation and Management of the Department of Public Works.

F. HAZARDS

1. In addition to local, state, and federal requirements for handling hazardous materials and soil and groundwater containing chemical contaminants, the project sponsor would enter into a voluntary remedial action agreement with the Department of Public Health pursuant to Health and Safety Code Section 101480 et seq. At a minimum, the project sponsor would undertake the following work and any additional requirements imposed by the Department of Public Health under the agreement.

   a. Phase I Environmental Site Assessment would be prepared for the project site. It would list current and past uses of the site, review environmental agency databases and records, report site reconnaissance observations, and summarize potential contamination issues, including any that warrant further investigation. The assessment would be completed by a Registered Environmental Assessor or similarly qualified individual prior to initiating any earth-moving activities at the project site.

If warranted on the basis of the Phase I study, a Phase II Environmental Site Assessment would be prepared for the project site. It would involve the collection and analysis of soil and groundwater samples as directed by the site assessment consultant. Sampling would extend at least to depths proposed for excavation. The project sponsor would conduct a soil and groundwater investigation to assess the potential for possible fuel releases from former underground fuel storage tanks and ancillary piping and dispensers located on site. Soil or groundwater samples, or both, would be collected throughout the project site as directed by the site assessment consultant. Sampling would extend at least to depths proposed for excavation. This assessment would be completed by a Registered Environmental Assessor or similarly qualified individual prior to initiating any earth-moving activities at the project site.

If the Phase I or Phase II assessments result in earth-moving activity that requires preparation of a Site Safety and Health Plan, in addition to measures that protect on-site workers, the plan would include measures to minimize public exposure to contaminated soils. Such measures would include dust control, appropriate site security, restriction of public access, and posting of warning signs, and would apply from the time of surface disruption through the completion of earthwork construction.

b. Prior to any excavation at the project site, a Phase I Environmental Site Assessment would be conducted to identify any potentially hazardous environmental conditions. The Phase I and any further investigation or remediation, if recommended, would be conducted by a Registered Environmental Assessor or a similarly qualified individual.

c. All reports and plans prepared in accordance with this mitigation measure would be provided to the San Francisco Department of Public Health and any other agencies identified by the Department of Public Health. When all soil and groundwater analysis and other activities have been completed, as appropriate, the project sponsor would submit to the San Francisco Planning Department and the San Francisco Department of Public Health (and any other agencies identified by the Department of Public Health) a report stating that the mitigation measure has been implemented. The report would describe the steps taken to comply with the mitigation measure and include all verifying documentation. The report would be certified by a Registered Environmental Assessor or a similarly qualified individual who states that all necessary mitigation measures have been implemented.

d. All engineering and geological work would be conducted in conformance with applicable state law, including but not limited to, Business and Professions Code sections 6735 and 7835, and in compliance with California Health and Safety Code, Division 20, Chapter 6.5 for generation, storage, handling and transportation of hazardous wastes.

G. CULTURAL RESOURCES

1. Archaeological Resources

Based on a reasonable presumption that archaeological resources may be present within the project site, the following measures would be undertaken to avoid any potentially significant adverse effect from the proposed project on buried or submerged historical resources. The project sponsor would retain the services of a qualified archaeological consultant having expertise in California prehistoric and urban historical archeology. The archaeological consultant would undertake an archaeological testing program as specified herein. In addition, the consultant would be available to conduct an archaeological monitoring and/or data recovery program if required pursuant to this measure. The archaeological consultant would prepare an archaeological research design (ARD) that would include an historical context, an assessment of research potential in terms of research questions, and an evaluation of the significance as an historical resource (CEQA Guidelines Sect. 15064.5 (a)(c)) of the expected archaeological resources. The archaeological consultant's work would be conducted in accordance with this measure at the direction of the ERO. All plans and reports to be prepared by the consultant as specified herein would be submitted first and directly to the ERO for review and comment, and would be considered draft reports subject to revision until final approval by the ERO. Archaeological monitoring and/or data recovery programs required by this measure could suspend project construction activities for up to a maximum of four weeks. At the direction of the ERO, the suspension of project activities can be extended beyond four weeks only if such a suspension is necessary and is the only feasible means to reduce to a less than significant level potential effects on a significant archaeological resource as defined in CEQA Guidelines Sect. 15064.5 (a)(c).

Archaeological Testing Program. The archaeological consultant would prepare and submit to the ERO for review and approval an archaeological testing plan (ATP). The archaeological testing program would be conducted in accordance with the approved ATP. The ATP would identify the property types of the expected archaeological resource(s) that potentially could be adversely affected by the proposed project, the testing method to be used, and locations recommended for testing. The purpose of the archaeological testing program would be to determine to the extent possible the presence or absence of archaeological resources, to identify any archaeological resources found, and to evaluate the significance of any archaeological resources found as an historical resource.

At the completion of the archaeological testing program, the archaeological consultant would submit a written report of the findings to the ERO. If based on the archaeological testing program the archaeological consultant finds that significant archaeological resources may be present, the ERO in consultation with the archaeological consultant would determine if additional measures are warranted. Additional measures that may be undertaken include additional archaeological testing, archaeological monitoring, and/or an archaeological data recovery program. If the ERO determines that a significant archaeological resource is present and that the resource could be adversely affected by the proposed project, at the discretion of the project sponsor either:

a. the proposed project would be re-designed so as to avoid any adverse effect on the significant archaeological resource; or

b. a data recovery program would be implemented.

Archaeological Monitoring Program. If the ERO in consultation with the archaeological consultant determines that an archaeological monitoring program would be implemented, the archaeological monitoring program would minimally include the following provisions:

- The ERO in consultation with the archaeological consultant would determine what project activities shall be archaeologically monitored. In most cases, any soils-disturbing activities, such as demolition, foundation removal, excavation, grading, utilities installation, foundation work, driving of piles (foundation, shoring, etc.), site remediation, etc., would require archaeological monitoring because of the risk these activities pose to potential archaeological resources and to their depositional context;

- The archaeological consultant would advise all project contractors to be on the alert for evidence of the presence of the expected resource(s), of how to identify the evidence of the expected resource(s), and of the appropriate protocol in the event of apparent discovery of an archaeological resource;

- The archaeological monitor(s) would be present on the project site until the ERO has, in consultation with the project archaeological consultant, determined that project construction activities could have no effects on significant archaeological deposits;

- The archaeological monitor would record and be authorized to collect soil samples and artifactual/ecofactual material as warranted for analysis;

- If an intact archaeological deposit is encountered, all soils-disturbing activities in the vicinity of the deposit would cease. The archaeological monitor would be empowered to temporarily redirect demolition/excavation/pile driving/construction activities and equipment until the resource is evaluated. If in the case of pile driving activity (foundation, shoring, etc.), the archaeological monitor has cause to believe that the pile driving activity may affect an archaeological resource, the pile driving activity would be terminated until an appropriate evaluation of the resource has been made in consultation with the ERO. The archaeological consultant would immediately notify the ERO of the encountered archaeological deposit. The archaeological consultant would make a reasonable effort to assess the identity, integrity, and significance of the encountered archaeological deposit, and present the findings of this assessment to the ERO.

Whether or not significant archaeological resources were encountered, the archaeological consultant would submit a written report of the findings of the monitoring program to the ERO.

Archaeological Data Recovery Program. The archaeological data recovery program would be conducted in accord with an archaeological data recovery plan (ADRP). The archaeological consultant, project sponsor, and ERO would meet and consult on the scope of the ADRP prior to preparation of a draft ADRP. The archaeological consultant would submit the draft ADRP to the ERO. The ADRP would identify how the proposed data recovery program will preserve the significant information the archaeological resource is expected to contain. That is, the ADRP will identify what scientific/historical research questions are applicable to the expected resource, what data classes the resource is expected to possess, and how the expected data classes would address the applicable research questions. Data recovery, in general, should be limited to the portions of the historical property that could be adversely affected by the proposed project. Destructive data recovery methods would not be applied to portions of the archaeological resources if nondestructive methods are practical.

The scope of the ADRP would include the following elements:

- *Field Methods and Procedures.* Descriptions of proposed field strategies, procedures, and operations.
- *Cataloguing and Laboratory Analysis.* Description of selected cataloguing system and artifact analysis procedures.
- *Discard and Deaccession Policy.* Description of and rationale for field and post-field discard and deaccession policies.
- *Interpretive Program.* Consideration of an on-site/off-site public interpretive program during the course of the archaeological data recovery program.
- *Security Measures.* Recommended security measures to protect the archaeological resource from vandalism, looting, and non-intentionally damaging activities.
- *Final Report.* Description of proposed report format and distribution of results.
- *Curation.* Description of the procedures and recommendations for the curation of any recovered data having potential research value, identification of appropriate curation facilities, and a summary of the accession policies of the curation facilities.

Human Remains and Associated or Unassociated Funerary Objects. The treatment of human remains and of associated or unassociated funerary objects discovered during any soils disturbing activity would comply with applicable State and Federal laws. This would include immediate notification of the Coroner of the City and County of San Francisco and in the event of the Coroner's determination that the human remains are Native American remains, notification of the California State Native American Heritage Commission (NAHC) who would appoint a Most Likely Descendant (MLD) (Pub. Res. Code Sec. 5097.98). The archaeological consultant, project sponsor, and MLD would make all reasonable efforts to develop an agreement for the treatment of, with appropriate dignity, human remains and associated or unassociated funerary objects (CEQA Guidelines. Sec. 15064.5(d)). The agreement should take into consideration the

appropriate excavation, removal, recordation, analysis, custodianship, curation, and final disposition of the human remains and associated or unassociated funerary objects.

Final Archaeological Resources Report. The archaeological consultant would submit a Draft Final Archaeological Resources Report (FARR) to the ERO evaluating the historical importance of the archaeological resource and describing the archaeological and historical research methods employed in the archaeological testing/monitoring/data recovery program(s). Information that may put at risk any archaeological resource would be provided in a separate removable insert within the final report.

Once approved by the ERO, copies of the FARR would be distributed as follows: the San Francisco Redevelopment Agency (number of copies as required by SFRA); California Archaeological Site Survey Northwest Information Center (1 copy) and the President of the Landmarks Preservation Advisory Board (1 copy). The Major Environmental Analysis division of the Planning Department would receive three copies of the FARR along with copies of any formal site recordation forms (CA DPR 523 series) and/or documentation for nomination to the National Register of Historic Places/California Register of Historical Resources. In instances of high public interest in or the high interpretive value of the resource, the ERO may require a different final report content, format, and distribution than that presented above.

EXHIBIT 2

GOLDEN GATE PARK CONCOURSE AUTHORITY PROJECT
FEIR MITIGATION MONITORING AND REPORTING PROGRAM

INTRODUCTION

Assembly Bill (AB) 3180 was enacted by the State Legislature to provide a mechanism to ensure that mitigation measures adopted through the California Environmental Quality Act ("CEQA") process are implemented in a timely manner and in accordance with the terms of project approval. Under AB 3180, local agencies are required to adopt a monitoring or reporting program "designed to ensure compliance during project implementation."

The Golden Gate Park Concourse Authority Projects FEIR Mitigation Monitoring and Reporting Program ("Mitigation Monitoring Program"), pursuant to AB 3180 and CEQA Section 21081.6 and CEQA Guidelines Section 15091, provides the basic framework through which adopted mitigation measures will be monitored to ensure implementation. The full text of the measures as they appear in the FEIR is contained in Exhibit 1 to the Golden Gate Park Concourse Authority Projects CEQA Findings.

ORGANIZATION

The Mitigation Monitoring Program is organized in a table format, keyed to each adopted FEIR mitigation measure. For each measure, the table:

1. Lists the mitigation measure;
2. Specifies the party responsible for implementing the measure;
3. Establishes a schedule for mitigation implementation;
4. Assigns mitigation monitoring responsibility; and
5. Establishes monitoring actions and a schedule for mitigation monitoring.

IMPLEMENTATION

Where the implementing party is "project sponsor," that term refers to Golden Gate Park Concourse Authority. While the Mitigation Monitoring Program generally outlines the actions, responsibilities, and schedule for mitigation monitoring, it does not attempt to specify the detailed procedures to be used to verify implementation (e.g., interactions between City departments, use of private consultants, site inspections, etc.). Specific monitoring procedures are either contained in approval documents or will be developed at a later date, closer to the time the mitigation measures will actually be implemented.

The majority of the measures will be monitored primarily by the Recreation and Park Department, in consultation with the Department of Building Inspection or other City departments, as part of the site plan or building/demolition permit process.

EXHIBIT 2

Mitigation Monitoring and Report Program
Golden Gate Park Concourse Authority Project

Mitigation Measure	Mitigation Responsibility	Mitigation Schedule	Monitoring Responsibility	Monitoring Actions – Schedule
A. TRANSPORTATION				
1. Restripe the northbound approach to the intersection of Eighth/Fulton to provide a left-turn pocket (convert the existing left-through-right lane into a through-right lane) and create a westbound left-turn pocket. The provision of the northbound left-turn pocket and westbound left-turn pocket would require the elimination of on-street parking on Eighth Avenue and Fulton Street (but could fit within the existing street right of way).	Department of Parking and Transportation (DPT), Department of Public Works (DPW)	Prior to issuance of Certificate of Occupancy	Recreation and Park Department, DPT, DPW, Department of Building Inspection (DBI)	Recreation and Park Department to coordinate with DPT, DPW and DBI to ensure that planning, and implementation for restriping, and elimination of parking are implemented consistent with project construction schedule through site permit/Certificate of Occupancy processes
2. Restripe the southbound approach to the intersection of Eighth/Kennedy to provide a left-turn pocket (convert the existing left-right lane into a right-turn only lane).	Department of Parking and Transportation (DPW), Department of Public Works (DPW)	Prior to issuance of Certificate of Occupancy	Recreation and Park Department, DPT, DPW, Department of Building Inspection (DBI)	Recreation and Park Department to coordinate with DPT, DPW and DBI to ensure that planning, and implementation for restriping, and elimination of parking are implemented consistent with project construction schedule through site permit/Certificate of Occupancy processes.
B. NOISE				
1. The project contractor would use equipment and trucks with noise control (e.g., improved exhaust mufflers, equipment	Project Sponsor	During construction	Recreation and Park	Recreation and Park Department to coordinate with DBI to ensure

Mitigation Measure	Mitigation Responsibility	Mitigation Schedule	Monitoring Responsibility	Monitoring Actions – Schedule
redesign, use of intake silencers, ducts, engine enclosures and acoustically attenuating shields or shrouds) in order to minimize construction noise impacts. Before project construction, all construction equipment (except for impact tools, pavement breakers and jackhammers) will be tested to ensure that equipment noise does not exceed an average level of 80 dBA at 100 feet.			Department, DBI	implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.
2. The project contractor would prohibit truck and heavy equipment operations during the nighttime hours (5:00 PM to 7:00 AM) to minimize potential disturbance of adjacent residents. It is not anticipated that weekend construction would be necessary; however, there may be special conditions that may require occasional weekend construction. These conditions would require additional review by the Recreation and Parks Department.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.
3. The project contractor would locate stationary construction noise sources, such as compressors, as far from adjacent residences as possible. If it were necessary to locate equipment near existing residences, they shall be enclosed within temporary sheds.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and

Mitigation Monitoring and Report Program
Golden Gate Park Concourse Authority Project

Mitigation Measure	Mitigation Responsibility	Mitigation Schedule	Monitoring Responsibility	Monitoring Actions – Schedule
				to ensure implementation of this measure within the identified schedule.
4. The project contractor would use hydraulically or electrically powered impact tools (e.g., jack hammers, pavement breakers and rock drills) wherever possible to avoid noise associated with compressed air exhaust from pneumatically powered tools. However, where use of pneumatically powered tools is unavoidable, an exhaust muffler on the compressed air exhaust shall be used; this muffler can lower noise levels from the exhaust by up to about 10 dBA. External jackets on the tools themselves shall be used where feasible, and this could achieve a reduction of 5 dBA.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.
5. The project sponsor would require project construction contractor(s) to pre-drill piling holes to the maximum depth feasible on the basis of soil conditions. Contractors would be required to use construction equipment with state-of-the-art noise shielding and muffling devices. If pile driving is required, the project sponsor would also require that contractors limit pile driving activity to result in the least disturbance to neighbors.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.
C. AIR QUALITY				

EXHIBIT 2

Mitigation Monitoring and Report Program
Golden Gate Park Concourse Authority Project

Mitigation Measure	Mitigation Responsibility	Mitigation Schedule	Monitoring Responsibility	Monitoring Actions – Schedule
1. The project sponsor would require the contractor(s) to spray unpaved areas of the site with water during excavation and construction activities at least twice per day; cover stockpiles of soil, sand, and other material; cover trucks hauling debris, soil, sand or other such material; sweep paved access roads, parking areas, staging areas and surrounding streets during excavation and construction at least once per day to reduce particulate emissions; hydroseed or apply non-toxic soil stabilizers to inactive construction areas and exposed stockpiles; limit traffic speeds on unpaved roads to 15 miles per hour; install sandbags or other erosion control measures to prevent silt runoff to public roadways; replant vegetation in disturbed areas as quickly as possible; install wheel washers for all exiting trucks or wash off the tires or tracks of all trucks and equipment leaving the construction site; install windbreaks at the windward sides of the construction areas; and suspend excavation and grading activities when wind (instantaneous gusts) exceeds 25 miles per hour.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation as part of demolition/building permit process.
2. Ordinance 175-91, passed by the Board of Supervisors on May 6, 1991, requires that non-potable water be used for dust control activities. Therefore, the project sponsor would require that the contractor(s) obtain reclaimed water from the Clean Water Program for this purpose. The project sponsor would require the project contractor(s) to maintain and operate construction equipment so as to minimize exhaust emissions of particulates and other pollutants, by such means as a prohibition on idling motors when equipment is not in use or when trucks are waiting in queues, and implementation of specific maintenance programs to reduce emissions from equipment that would be in frequent use for much of the construction period.	Project Sponsor	During construction	Recreation and Park Department, San Francisco Public Utilities Commission (SFPUC), DBI	Recreation and Park Department to coordinate with SFPUC and DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.

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D. GEOLOGY / TOPOGRAPHY				
1. One or more geotechnical investigations by a California-licensed geotechnical engineer are included as part of the project. The project sponsor and its contractors would follow the recommendations of the final geotechnical reports regarding any excavation and construction for the project. The project sponsor would ensure that the construction contractor conducts a pre-construction survey of existing conditions and monitors the adjacent buildings including the Spreckels Temple of Music and the Japanese Tea Garden for damage during construction, if recommended by the geotechnical engineer.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through permit process.
2. If dewatering were necessary, the final soils report would address the potential settlement and subsidence impacts of this dewatering. Based on this discussion, the soils report would determine whether or not a lateral movement and settlement survey should be done to monitor any movement or settlement of surrounding buildings and adjacent streets. If a monitoring survey were recommended, the Department of Building Inspection would require that a Special Inspector (as defined in Article 3 of the Building Code) be retained by the project sponsor to perform this monitoring. Instruments would be used to monitor potential settlement and subsidence. If, in the judgement of the Special Inspector, unacceptable movement were to occur during construction, groundwater recharge would be used to halt this settlement. The project sponsor shall delay construction if necessary. Costs for the survey and any necessary repairs to service lines under the street would be borne by the project sponsor. If dewatering were necessary, the project sponsor and its	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation through site permit process.

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contractor would follow the geotechnical engineers' recommendations regarding dewatering to avoid settlement of adjacent streets, utilities, and buildings that could potentially occur as a result of dewatering.				
3. The project sponsor and its contractor would follow the geotechnical engineers' recommendations regarding installation of settlement markers around the perimeter of shoring to monitor any ground movements outside of the shoring itself. Shoring systems would be modified as necessary in the event that substantial movements are detected.	Project Sponsor	During construction	Recreation and Park Department, DBI	Recreation and Park Department to coordinate with DBI to ensure implementation as through site permit process.
E. WATER QUALITY				
1. If dewatering were necessary, the project sponsor would follow the recommendations of the geotechnical engineer or environmental remediation consultant, in consultation with the Bureau of Environmental Regulation and Management of the Department of Public Works, regarding treatment, if any, of pumped groundwater prior to discharge to the combined sewer system. If dewatering were necessary, groundwater pumped from the site would be retained in a holding tank to allow suspended particles to settle, if this were found to be necessary by the Bureau of Environmental Regulation and Management of the Department of Public Works to reduce the amount of sediment entering the combined sewer system.	Project Sponsor	During construction	Recreation and Park Department, DPW, DBI	Recreation and Park Department to coordinate with DPW, DBI to ensure implementation through site permit process.
2. The project sponsor would require the general contractor to install and maintain sediment traps in local storm water intakes during construction to reduce the amount of sediment entering the combined sewer system, if this were found to be	Project Sponsor	During construction	Recreation and Park Department, DPW, DBI	Recreation and Park Department to coordinate with DPW, DBI to ensure implementation through site permit process.

Mitigation Measure	Mitigation Responsibility	Mitigation Schedule	Monitoring Responsibility	Monitoring Actions – Schedule
necessary by the Bureau of Environmental Regulation and Management of the Department of Public Works.				
F. HAZARDS				
1. In addition to local, state, and federal requirements for handling hazardous materials and soil and groundwater containing chemical contaminants, the project sponsor would enter into a voluntary remedial action agreement with the Department of Public Health pursuant to Health and Safety Code Section 101480 et seq. At a minimum, the project sponsor would undertake the following work and any additional requirements imposed by the Department of Public Health under the agreement. a. Phase I Environmental Site Assessment would be prepared for the project site. It would list current and past uses of the site, review environmental agency databases and records, report site reconnaissance observations, and summarize potential contamination issues, including any that warrant further investigation. The assessment would be completed by a Registered Environmental Assessor or similarly qualified individual prior to initiating any earth-moving activities at the project site. If warranted on the basis of the Phase I study, a Phase II Environmental Site Assessment would be prepared for the project site. It would involve the collection and analysis of soil and groundwater samples as directed by the site assessment consultant. Sampling would extend at least to depths proposed for excavation. The project sponsor would conduct a soil and groundwater investigation to assess the potential for possible fuel releases from former	Project Sponsor	Prior to excavation	Recreation and Park Department, Department of Public Health (DPH), DBI and Planning Department (MEA)	Recreation and Park Department to coordinate with DPH, DBI to ensure implementation as part of the building/demolition permit process.

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underground fuel storage tanks and ancillary piping and dispensers located on site. Soil or groundwater samples, or both, would be collected throughout the project site as directed by the site assessment consultant. Sampling would extend at least to depths proposed for excavation. This assessment would be completed by a Registered Environmental Assessor or similarly qualified individual prior to initiating any earth-moving activities at the project site. If the Phase I or Phase II assessments result in earth-moving activity that requires preparation of a Site Safety and Health Plan, in addition to measures that protect on-site workers, the plan would include measures to minimize public exposure to contaminated soils. Such measures would include dust control, appropriate site security, restriction of public access, and posting of warning signs, and would apply from the time of surface disruption through the completion of earthwork construction. b. Prior to any excavation at the project site, a Phase I Environmental Site Assessment would be conducted to identify any potentially hazardous environmental conditions. The Phase I and any further investigation or remediation, if recommended, would be conducted by a Registered Environmental Assessor or a similarly qualified individual. c. All reports and plans prepared in accordance with this mitigation measure would be provided to the San Francisco Department of Public Health and any other agencies identified by the Department of Public Health. When all soil and groundwater analysis and other				

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activities have been completed, as appropriate, the project sponsor would submit to the San Francisco Planning Department and the San Francisco Department of Public Health (and any other agencies identified by the Department of Public Health) a report stating that the mitigation measure has been implemented. The report would describe the steps taken to comply with the mitigation measure and include all verifying documentation. The report would be certified by a Registered Environmental Assessor or a similarly qualified individual who states that all necessary mitigation measures have been implemented. d. All engineering and geological work would be conducted in conformance with applicable state law, including but not limited to, Business and Professions Code sections 6735 and 7835, and in compliance with California Health and Safety Code, Division 20, Chapter 6.5 for generation, storage, handling and transportation of hazardous wastes.				
C. CULTURAL RESOURCES 1 Archaeological Resources Based on a reasonable presumption that archaeological resources may be present within the project site, the following measures would be undertaken to avoid any potentially significant adverse effect from the proposed project on buried or submerged historical resources. The project sponsor would retain the services of a qualified archaeological consultant having expertise in California prehistoric and urban historical archeology. The archaeological consultant would undertake	Project Sponsor	Prior to excavation; ongoing implementation as required by measure	Recreation and Park Department, Planning Department (MEA), LPAB President, DBI	Recreation and Park Department to coordinate with Planning Department, LPAB and DBI to ensure implementation through site permit process. The Recreation and Park Department and the Project Sponsor will develop a project agreement that

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an archaeological testing program as specified herein. In addition, the consultant would be available to conduct an archaeological monitoring and/or data recovery program if required pursuant to this measure. The archaeological consultant would prepare an archaeological research design (ARD) that would include an historical context, an assessment of research potential in terms of research questions, and an evaluation of the significance as an historical resource (CEQA Guidelines Sect. 15064.5 (a)(c)) of the expected archaeological resources. The archaeological consultant's work would be conducted in accordance with this measure at the direction of the ERO. All plans and reports to be prepared by the consultant as specified herein would be submitted first and directly to the ERO for review and comment, and would be considered draft reports subject to revision until final approval by the ERO. Archaeological monitoring and/or data recovery programs required by this measure could suspend project construction activities for up to a maximum of four weeks. At the direction of the ERO, the suspension of project activities can be extended beyond four weeks only if such a suspension is necessary and is the only feasible means to reduce to a less than significant level potential effects on a significant archaeological resource as defined in CEQA Guidelines Sect. 15064.5 (a)(c). *Archaeological Testing Program.* The archaeological consultant would prepare and submit to the ERO for review and approval an archaeological testing plan (ATP). The archaeological testing program would be conducted in accordance with the approved ATP. The ATP would identify the property types of the expected archaeological resource(s) that potentially could be adversely affected by the proposed project, the testing method to be used, and locations recommended for testing. The purpose of the archaeological				will contain detailed information on how to coordinate with DBI and to ensure implementation of this measure within the identified schedule.

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testing program would be to determine to the extent possible the presence or absence of archaeological resources, to identify any archaeological resources found, and to evaluate the significance of any archaeological resources found as an historical resource. At the completion of the archaeological testing program, the archaeological consultant would submit a written report of the findings to the ERO. If based on the archaeological testing program the archaeological consultant finds that significant archaeological resources may be present, the ERO in consultation with the archaeological consultant would determine if additional measures are warranted. Additional measures that may be undertaken include additional archaeological testing, archaeological monitoring, and/or an archaeological data recovery program. If the ERO determines that a significant archaeological resource is present and that the resource could be adversely affected by the proposed project, at the discretion of the project sponsor either: a. the proposed project would be re-designed so as to avoid any adverse effect on the significant archaeological resource; or b. a data recovery program would be implemented. *Archaeological Monitoring Program.* If the ERO in consultation with the archaeological consultant determines that an archaeological monitoring program would be implemented, the archaeological monitoring program would minimally include the following provisions: • The ERO in consultation with the archaeological consultant would determine what project activities shall be archaeologically monitored. In most cases,				

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any soils-disturbing activities, such as demolition, foundation removal, excavation, grading, utilities installation, foundation work, driving of piles (foundation, shoring, etc.), site remediation, etc., would require archaeological monitoring because of the risk these activities pose to potential archaeological resources and to their depositional context; • The archaeological consultant would advise all project contractors to be on the alert for evidence of the presence of the expected resource(s), of how to identify the evidence of the expected resource(s), and of the appropriate protocol in the event of apparent discovery of an archaeological resource; • The archaeological monitor(s) would be present on the project site until the ERO has, in consultation with the project archaeological consultant, determined that project construction activities could have no effects on significant archaeological deposits; • The archaeological monitor would record and be authorized to collect soil samples and artifactual/ecofactual material as warranted for analysis; • If an intact archaeological deposit is encountered, all soils-disturbing activities in the vicinity of the deposit would cease. The archaeological monitor would be empowered to temporarily redirect demolition/excavation/pile driving/construction activities and equipment until the resource is evaluated. If in the case of pile driving activity				

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(foundation, shoring, etc.), the archaeological monitor has cause to believe that the pile driving activity may affect an archaeological resource, the pile driving activity would be terminated until an appropriate evaluation of the resource has been made in consultation with the ERO. The archaeological consultant would immediately notify the ERO of the encountered archaeological deposit. The archaeological consultant would make a reasonable effort to assess the identity, integrity, and significance of the encountered archaeological deposit, and present the findings of this assessment to the ERO. Whether or not significant archaeological resources were encountered, the archaeological consultant would submit a written report of the findings of the monitoring program to the ERO. *Archaeological Data Recovery Program.* The archaeological data recovery program would be conducted in accord with an archaeological data recovery plan (ADRP). The archaeological consultant, project sponsor, and ERO would meet and consult on the scope of the ADRP prior to preparation of a draft ADRP. The archaeological consultant would submit the draft ADRP to the ERO. The ADRP would identify how the proposed data recovery program will preserve the significant information the archaeological resource is expected to contain. That is, the ADRP will identify what scientific/historical research questions are applicable to the expected resource, what data classes the resource is expected to possess, and how the expected data classes would address the applicable research questions. Data recovery, in general, should be limited to the portions of the				

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historical property that could be adversely affected by the proposed project. Destructive data recovery methods would not be applied to portions of the archaeological resources if nondestructive methods are practical. The scope of the ADRP would include the following elements: • *Field Methods and Procedures.* Descriptions of proposed field strategies, procedures, and operations. • *Cataloguing and Laboratory Analysis.* Description of selected cataloguing system and artifact analysis procedures. • *Discard and Deaccession Policy.* Description of and rationale for field and post-field discard and deaccession policies. • *Interpretive Program.* Consideration of an on-site/off-site public interpretive program during the course of the archaeological data recovery program. • *Security Measures.* Recommended security measures to protect the archaeological resource from vandalism, looting, and non-intentionally damaging activities. • *Final Report.* Description of proposed report format and distribution of results. • *Curation.* Description of the procedures and recommendations for the curation of any recovered data having potential research value, identification of appropriate curation facilities, and a summary of the accession policies of the curation facilities.				

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Human Remains and Associated or Unassociated Funerary Objects. The treatment of human remains and of associated or unassociated funerary objects discovered during any soils disturbing activity would comply with applicable State and Federal laws. This would include immediate notification of the Coroner of the City and County of San Francisco and in the event of the Coroner's determination that the human remains are Native American remains, notification of the California State Native American Heritage Commission (NAHC) who would appoint a Most Likely Descendant (MLD) (Pub. Res. Code Sec. 5097.98). The archaeological consultant, project sponsor, and MLD would make all reasonable efforts to develop an agreement for the treatment of, with appropriate dignity, human remains and associated or unassociated funerary objects (CEQA Guidelines. Sec. 15064.5(d)). The agreement should take into consideration the appropriate excavation, removal, recordation, analysis, custodianship, curation, and final disposition of the human remains and associated or unassociated funerary objects. *Final Archaeological Resources Report.* The archaeological consultant would submit a Draft Final Archaeological Resources Report (FARR) to the ERO evaluating the historical importance of the archaeological resource and describing the archaeological and historical research methods employed in the archaeological testing/monitoring/data recovery program(s). Information that may put at risk any archaeological resource would be provided in a separate removable insert within the final report. Once approved by the ERO, copies of the FARR would be distributed as follows: the San Francisco Redevelopment Agency (number of copies as required by SFRA); California				

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Archaeological Site Survey Northwest Information Center (1 copy) and the President of the Landmarks Preservation Advisory Board (1 copy). The Major Environmental Analysis division of the Planning Department would receive three copies of the FARR along with copies of any formal site recordation forms (CA DPR 523 series) and/or documentation for nomination to the National Register of Historic Places/California Register of Historical Resources. In instances of high public interest in or the high interpretive value of the resource, the ERO may require a different final report content, format, and distribution than that presented above.				

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